A UBISOFT ORIGINAL

ASSASSIN'S CREED®

ROLEPLAYING GAME

ANIMUS HANDBOOK

CORE RULES

UBISOFT

CMON

Laurent Desmarais (Order #45925458)

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ASSASSIN'S CREED ROLEPLAYING GAME

ANIMUS HANDBOOK

CORE RULES

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The year is 2016.

The Assassin Brotherhood has been waging a secret war against their sworn enemy, the Templar Order, for thousands of years. The Templars aim to create a perfect society ruled by order and discipline, a goal that is in direct opposition to the ideals of the Brotherhood, which strive to defend the free will of humankind.

Central in the conflict between the Assassins and the Templars are the Pieces of Eden — extremely rare and powerful technological artifacts created by an advanced precursor civilization. It is believed that such artifacts could contain extensive knowledge or be used as weapons. Although the fight for their possession continues to this day, the Templars have been successful in collecting many of them.

A chance for the Brotherhood to regain lost ground in the war is the Animus device, a technology stolen from the Templars allowing for the exploration of memories encoded in human DNA. Using the Animus, the Assassin Brotherhood has a chance to locate other Pieces of Eden and deny the Templars from acquiring them first.

This is why the last to join this conflict are the modern day descendants of Brotherhood members who fought this covert war over the centuries. By entering the Animus, they can explore the memories of their ancestors, acquire information concerning the Pieces of Eden, and gain unique skills that would normally take years to master. It is only by doing so that the Assassin Brotherhood may gain an edge and turn the tide against their enemies.

Live thousands of lives, find the Pieces of Eden, choose your destiny.

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FOREWORDS

By Francesco Nepitello

Let's set things straight right away — I am a passionate gamer. Although I have spent more time on tabletop than video games, Assassin's Creed has always been among my guilty pleasures. Imagine what was going through my mind, in 2022, when I was given the opportunity to create a tabletop role-playing game recreating one of the richest worlds in video game history!

To tell the truth, I realized that even though I knew quite a bit about Assassin's Creed already, I still had a lot to learn. Around the year 2009 a good friend of mine invited me to his house to see him playing *Assassin's Creed II* — he wanted to show me how realistic the recreation of St. Mark's Basilica in Venice was. As a native Venetian I was awed, and I started to be interested in the Brotherhood and its growing fictional universe. Year after year, I continued to read about it, and to be exposed to the burgeoning success of the franchise — every edition of the *Lucca Comics and Games* fair was populated by Ezio Auditore cosplayers, and novels, comics and even movies contributed to widen a landscape already made rich by extremely engaging characters and themes.

How can anyone interested in creative endeavors remain unfazed before such an extraordinary product of the imagination? Assassin's Creed blends history, science fiction and fantasy, adding to the mix a robust dose of action. So, when I got the opportunity to join this narrative universe, I didn't hesitate for one second. I started immediately to immerse myself in the game world, talking to expert gamers whose judgment I trusted and reading every source of material that I could find.

Soon, one vision emerged distinctly — most tabletop roleplaying games allow players to create one character at a time, and to explore one single setting. Assassin's Creed is based upon one of the cleverest ideas conceived about virtual realities, the concept of exploring the ancestral memories of people through VR tech, enabling individuals to revisit past events in first person — in a few words, *virtual time travel.*

There was the chance to create a game allowing players to enter not a single world, but an infinite number, playing one character in the modern day, and a potential legion of others throughout the centuries! Fantastic idea... but how?

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This is when Andrea and Max entered the picture. Expert roleplayers and up-and-coming designers with already a number of successes under their belt, they were also Assassin's Creed players, knowledgeable about the ins and outs of the world created by Ubisoft. They quickly embraced the vision for the game, and immediately started to add to it, fleshing out all the details and tailoring a set of rules that could fit the concept.

And what a game they have created! The Match System is fresh and easy to play, built around mechanics that do not constrain players or bury them under hundreds of exceptions, but allow them to run wild with their imagination, and to jump from one time frame to another, even in the course of the same game session. It really feels like *freerunning* across history.

Before I leave you to enter the Animus, let me add that what you hold in your hands is not simply the result of years of design and development done by Andrea and Max and I, but it's an artifact worthy of the Precursors thanks to the effort of one of the most talented Crews I had the privilege to be part of. Please check page XX to give credit where credit is due.

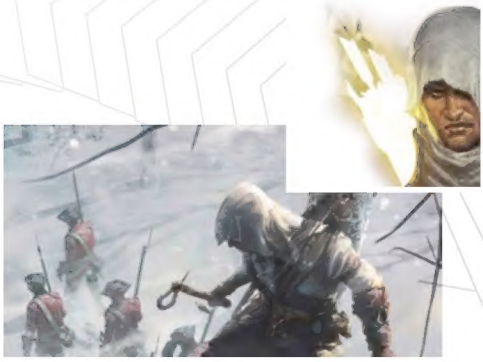
And now, without further ado, please turn the page and dive into the world of Assassin's Creed in a way you never experienced before.

And remember — *Nothing is true. Everything is permitted.*

Francesco Nepitello - Venice April 2024

Laurent Desmarais (Order #45925458)

TABLE OF CONTENTS



Forewords 6

0-0 INTRODUCTION

ANIMUS TRAINING PROGRAM 14

What do you need to use the Animus Handbook 18

What is a Roleplaying Game 19

- What Does it Mean to Roleplay? 19
- Fiction First 20

Player Roles 21

- The Descendants 21
- The Reader 24

Structure of the Game 26

- Sequence 26
- Scene 27
- Approach 27

SECTION 1-0

SETTING OVERVIEW 32

The Assassin Brotherhood 35

- The Hidden Ones - Origins 36
- Modern Day Brotherhood 37
- Assassin Training 38
- The Doctrine 40
- The Great Purge 43

The Templar Order 44

- Modern Day Templars 46
- Abstergo Industries 47
- Structure of the Templar Order 48
- Precursor Research 49

The First Civilization 50

- The Truth about the Isu 51
- The Vaults 52

Animus Technology 53

- Animus Models 54

Other Factions 56

- Erudito 56
- Instruments of the First Will 57
- The Initiates 57

KEY EVENTS OVERVIEW 58

Laurent Desmarais (Order #45925458)

SECTION 3-0

THE MATCH SYSTEM 95

- Approach Checks 96
- Reaction Checks 98

Resolving Checks 100

- Snags 101
- Setbacks 102
- Calling Raises 104

Useful Features of a Character 106

- Activating Your Features 107

Sync and Bleed Levels 110

- Extra Dice 112
- Activating Skills Cards 114
- Synchronization 116
- Bleeding Effect 118
- Experience Level 118
- Experience through Milestones 120

Example of Play:
"The Nanban Trade" Sequence 122

SECTION 2-0

WELCOME TO THE BROTHERHOOD 71

Creating Your Descendant 73

- 1. Compile Your Personal Data 78
- 2. Set Your Approaches 79
- 3. Choose Your Gear 79
- 4. Choose Your Traits, Hindrance and Languages 80

Witness Files 81

- One Ancestor, Many Echoes 82

The Four Approaches 83

- ACTION 84
- STEALTH 86
- WITS 88
- SOCIAL 90

Laurent Desmarais (Order #45925458)

SECTION 4-0

SYNCHRONIZING THE GAMEPLAY 131

Coding The System 133
Focusing on Key Moments 134
Directing Scenes 135
Balancing the Spotlight 136

SECTION 5-0

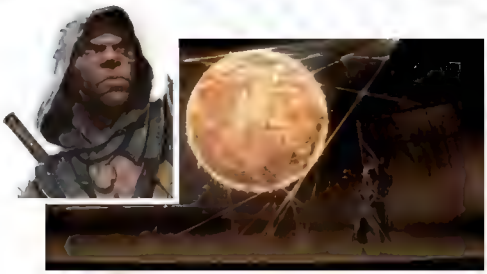
THE ASSASSIN'S CREED CAMPAIGN GAME 141

Creating an Assassin's Creed Campaign 144
Session 0 144
Choosing Time Frames and Ancestors 145
Creating Witnesses 146
Placing XP Milestones 148
The Structure of Sequences 149
Modern Day or Simulation 149
Sequence Title 149
Time Frame 149
Location 150
STARTING SYNC LEVEL 150
Description 150
Key Objectives 150
Setbacks 151
Notable NPCs 151

SEQUENCE BLUEPRINTS 152

Modern Day Sequence: Two Friends in Need! 152
Key Objectives 153
Setbacks 155
Modern Day Sequence: Sabotaging the Abstergo Research Lab 156
Key Objectives 157
Setbacks 160
Notable NPCs 160
Simulation Sequence: Face the Writhing Dread 161
Key Objectives 162
Setbacks 165
Notable NPCs 165
Simulation Sequence: Memory Glitch 166
Key Objectives 167
Setbacks 169

Laurent Desmarais (Order #45925458)



SECTION 6-0

THE PIECES OF EDEN 172

Using the Pieces of Eden in the Game 174

The Apples of Eden 176

Apple 2 177

Apple 4 178

Apple 7 179

The Staves of Eden 180

The Scepter of Alexander the Great 180

The Swords of Eden 181

Sword of Eden 1 182

Durendal 183

Harpe of Perseus 183

The Shrouds of Eden 184

Shroud of Eden 2 185

Precursor Relics 186

Prize of the Medusa 187

Prophecy Disks 187

Precursor Boxes 188

APPENDIX A

SKILL CARDS 192

APPENDIX B

PIECE OF EDEN CARDS 196

APPENDIX C

WITNESS CARDS 199

Roman Kingdom 200

Ancient Greece 201

World War II 202

Viking Age 203

Empty witness cards 204

Descendant File 205

ACCESS
the free official
Assassin's Creed®
RPG APP
HERE

◀ iOS

ANDROID ▶

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FILE_01:
<PAWNS IN A SECRET WAR>

The alarm neutralized and the lock picked, Inez opened the door to the warehouse. She'd taken off her leather jacket, covered in pins and chains and other things that might jangle the lone security guard awake. Maybe this score would get her off her friend's couch. The crates were piled high to the ceiling, lost in bright fluorescence, stacked like a very neat child's building blocks. She took the small flashlight out of her pocket and recited the aisle and tier where the box she was supposed to take sat. This was a rental facility, or so she was told, and light on security. Turned out to be anything but. She'd scaled the shelf to the fifth tier, about twenty feet up, her shoes gripping the shelf below. She found the box. It looked like a pen case but small, which was good because Inez wasn't big. In her head, she hummed a punk tune from the night before and for a moment, reconsidered how much she'd drank as her stomach turned while looking back down. Also, there were two men walking down the aisle between the shelves. They hadn't seen her yet, but she could tell they weren't rent-a-cops. It was the submachine guns that gave it away.

This is what she got for taking a job proffered at a party in Wicker Park. Way too artsy a crowd for her. She held her breath, tried very hard not to swear, and waited for the men to pass. When they did, she cat-climbed down to the concrete floor, crept around the end of the aisle, and saw them in front of the door she'd opened. The door she hadn't closed all the way because... hangover. About 400 pounds of muscles nullified that exit. She'd have to find another way out.

The skylight it was. The panels were open and she'd considered going in through the roof anyway. So, hell, why not? Worst that could happen is she falls, gets caught, and spends more time in jail, right?

She made it to the skylight and was levering open one of the panels when the first bullet starred the glass in front of her. No more being careful, she hauled her ass through the window, sneakers finding traction on the roof

Laurent Desmarais (Order #45925458

and bolted for the fire escape... which, of course, had another slab of guard meat coming up it just then. This was some serious security. The man fired at her, spent brass moving in seeming slow-mo as the muzzle flashed. But Inez had run to the edge by then, said screw it, and jumped to the next roof, which she was not at all sure she'd make it to until she landed. From there, she ran off the edge of that roof and caught a light pole down to the street. Before she had time to pat herself on the back, there was another of the guards with a gun right in her face.

"You Descendants think you're untouchable. The Templars think otherwise." He was about to pull the trigger. Then, she was covered in blood. Someone had stepped around the edge of an alley with a silenced pistol. He wore black, nondescript clothes and was maybe a few years older than Inez. Automatic fire raked the alley behind him as he fired at the guard coming down the fire escape. Inez turned, some instinct telling her that the other guards were outside by now and, sure enough, two positioned themselves behind the loading dock and took a bead on her would-be rescuer. He saw one in time to pop him, but the other, well, Inez hadn't fired a gun since one of her mom's interchangeable boyfriends taught her, but she had a knack and put two rounds into the other guard's chest. Then, she dropped the gun, screamed, and started shaking. She didn't make it far out of the alley, or the street beyond before her rescuer pulled her down. Everything moved as if through a world of transparent syrup.

She watched her hand open a car door, getting in on the passenger side. The guy gunned the already humming engine. He turned to her, face awash in the street's wet neon refracted through beaded rain on the windshield and said, "You ever consider more steady work?" That's when she finally breathed again then said, "What the hell is a Templar?"

Laurent Desmarais (Order #45925458

SECTION CONTENT

What do you need to use the Animus Handbook	18
What is a Roleplaying Game	19
Player Roles	21
Structure of the Game	26

0.0 INTRODUCTION

ANIMUS TRAINING PROGRAM

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"Here we go. I've got you all hooked up. Got a long drive ahead of us. Figured you might want to play around with the Animus on the way."

- Rebecca Crane

Laurent Desmazure (Order #45925458)

<WELCOME TO THE ANIMUS HANDBOOK.>

<we highly recommend following this initialization procedure carefully to upload all necessary files and ensure proper functionality of the program.>
<please wait>

The Assassin's Creed® RPG is a tabletop roleplaying game in which players take the role of Descendants, modern day heirs to past members of the Assassin Brotherhood. Using the Animus technology to access their ancestral memories, they join in the secret war against the Templars, risking everything they have to preserve humanity's free will. In time, they will inherit the abilities of their ancestors, gaining the power to affect the fate of the world they live in and become Master Assassins themselves.

The Assassin's Creed® RPG uses the Match System, an original set of rules using 2 sets of 6 custom dice (also available as a digital dice roller on the official Assassin's Creed® RPG App) focused on promoting fast-paced, fiction first gameplay. With simple game mechanics, the Match System encourages players to express their creativity freely and add to the story and the game world itself.

With the Animus Handbook program you are about to launch, you will learn all you need to know to start playing:>
</initializing the new software>

</syncrhonizing the files...>

◆ GOLDEN AGE OF PIRACY

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◆ PTOLEMAIC EGYPT

JUST LIKE THE VIDEO GAMES

Assassin's Creed is an open-world, stealth-oriented action video game series allowing players to take part in a secret war fought by a brotherhood of Assassins pursuing peace through freedom against an organization of Templars seeking order and dominion. The series is an adventurous mix of historical and scientific data blended with fantasy whose protagonists reinterpret real world events and interact with figures both fictional and historical. Players usually take the role of one of many canonical Assassins, an Assassin initiate or affiliate, or a descendant taking part in the millennia-old conflict in its present day incarnation.

All the features listed above are ported over to the *Assassin's Creed® RPG* you are now reading! A typical game session can be compared to an episode taken from one of your favorite video game titles. Play a Descendant in the modern day world or a canonical Assassin in their simulated ancestral memories. Sequence after Sequence, you will live and shape the destiny of the world of *Assassin's Creed* in first person.

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WHAT DO YOU NEED TO USE THE ANIMUS HANDBOOK

Can't wait to play the *Assassin's Creed® RPG*? This volume includes everything you need to learn how to play the game with your friends!

In order to play, you also need:

1. A group of 2 to 5 people. The game can be played with more, but you may have to make some adjustments.
2. A copy of the **Character Files** for each Player.
3. Paper, pencil, pen, eraser, or any tool allowing you to take notes.
4. 2 sets of 6 *Assassin's Creed* Dice or the official Assassin's Creed® RPG App. If you don't have access to any of these, you can also use sets of 6 standard **6-sided dice**.
5. Witness cards from the Animi Network Deck or the official Assassin's Creed® RPG App.

Character Files (see page 205)

To the Reader (the game master or facilitator in Assassin's Creed*): We recommend reading this volume in its entirety in order to learn the game's basic rules before launching the first game session.*

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WHAT IS A ROLEPLAYING GAME

A roleplaying game is a story told together by a group of people. It's an adventure shared in your collective imagination. Individual players take on a persona for the duration of the story, their character, who lives and breathes in this other world by their wishes and whims. It's a fantasy. An illusion. A shared daydream where you can forget your everyday cares for a time and live another life.

▶▶ WHAT DOES IT MEAN TO ROLEPLAY?

Roleplaying is simple at its core. You envision the imaginary world through your character's eyes and then decide how your character goes about dealing with the trials and tribulations encountered there.

Everyone at the table is doing the same thing. You're sharing this world and story as you create it together. It is cooperative, not competitive, although there will be conflicts to resolve. Most often, these conflicts are between you and the Non-Player Characters (NPCs) who inhabit this world. But sometimes, there will be problems to work out between your fellow players. Always remember, the goal is to have fun together.

GAME SESSION

A Game Session is the amount of time you and your friends actively dedicate to playing the game. Just as you would meet on a Sunday to have pizza together and then play a *Death May Die, Massive Darkness,* or a *Zombicide Chronicles* game, you can play a session of *Assassin's Creed.*

During a session, you set up and play 1 or more *Sequences*, made up of multiple **Scenes**.

Scenes
(see ***Structure of the Game*** on page 26).

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FICTION FIRST

Playing a tabletop roleplaying game is very different from playing a video game or a board game. In a roleplaying game your options are limited only by your imagination. The rules do not confine you to a predetermined path or set of moves, resulting in a wider freedom of choice when it comes to creating your stories.

In particular, *Assassin's Creed* encourages a *fiction first* gameplay, where each scene is shaped by your Reader's description, the characters involved, and your choices as players. The game mechanics are employed to determine the consequences that those choices will produce, but only once the course of action has been established *in fiction*. The result is a game where the same situation can be approached in multiple ways, as diverse as there can be players at the table.

That's why sharing a set of rules at the game table is fundamental. The Descendants you play are defined by attributes and features representing their strong and weak points, and the unpredictability of the situations they will encounter is represented by dice rolls. Everything that your Descendants can do can be translated to simple gaming terms.

In the following sections, you can find all the rules required to play, divided by topics such as player roles, game setting, character features, dice pools, game system, etc.

◆ GOLDEN AGE OF BAGHDAD

PLAYER ROLES

In the Assassin's Creed® RPG, one player must take on the role of the game master, which in this game is called the Reader. All the other participants play as individual Descendants, the heroes of the story (also called Player Characters — PCs for short). A group of Player Characters is also referred to as a Crew.

NOTE: *As you will see, the following rules are often written in the second person "you." Every rule that applies to "you" also applies to every other player in the game.*

THE DESCENDANTS

As a player, you play a modern day character, the last *Descendant* of a lineage comprising one or more members of the Assassin Brotherhood. At the beginning of your adventure, you are unaware of the secret war between the Assassins and Templars, and so far, you've lived an ordinary life. Maybe you were a student juggling between a night job delivering pizzas and your IT studies; or an unemployed, single parent; a Wall Street's shark; the owner of a cool bar downtown; a janitor in a shopping center; or a police officer cleaning up the streets of your hometown. Then, suddenly, on a day that started like any other, your life changed in a way that made it impossible to go back.

And not only your life as a modern day individual... by using the Animus device, you are going to join the fight of the Assassin Brotherhood, taking the role of multiple characters, **Witnesses** to important events affecting the secret war throughout different moments in history called Time Frames.

Witnesses (see page 22).

Laurent Desmaras (Order #45925458

> WITNESSES

When you enter the Animus, you take part in a Simulation, a three-dimensional virtual reality world reconstructing a significant event in the history of the Brotherhood. In the Simulation, you assume the role of a *Witness* to the event, a character whose abilities replace those of your Descendant for the length of a Simulation.

There are 2 types of Witnesses: proper *Ancestors*, characters linked to your Descendant by blood, and *Echoes*, random allies of an Ancestor.

> **Ancestors** are Assassins of the past, sharing a genuine DNA bond with your modern day character. During each game campaign, you choose 1 or more Ancestors linked by blood to your Descendant, based on the Time Frames you are going to use in your game (in agreement with the Reader).

> **Echoes** are characters who are unrelated to your Descendant, but who accompanied an Ancestor on a mission for the Brotherhood in a specific Time Frame. If you are not entering a Simulation as your Ancestor, you are experiencing it through the eyes of an Echo.

The cards contained in the Animi Network Deck are used to represent your chosen Witnesses, and offer a wide selection of characters for each available Time Frame (the deck is also available on the official Assassin's Creed® RPG App, or as free downloadable files on Drivethrurpg).

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> GOOD MANNERS FOR THE PLAYERS

> **RULE #1: Visualize What the Reader Says** - In this roleplaying game, the Reader is your eyes and ears, but you must turn your brain on to envision all those descriptions into a scene you can interact with. If you don't get it, or if you think something important is missing from a Scene, ask questions to the Reader or make suggestions to fill in the blanks!

> **RULE #2: Describe the Actions of Your Player Character** - Always tell the Reader and the other players what your character is doing, or, better, what *you* are doing. Be specific when you describe what you do and how you do it, without making unnecessary references to the rules of the game.

> **RULE #3: Act as a Group as Much as Possible** - Cooperative play will enhance your chances of success. The game is a conversation between everyone at the table. That includes you, the other players, and the Reader, and everyone needs a share of the spotlight.

> **RULE #4: Find Your Own Player Character's Voice** - Assassin's Creed is all about the Descendants, the Ancestors in their genetic memory, their traits and special talents. Visualize your Assassin and give them distinctive traits and quotes for the other players and the Reader to recognize. If you think you're overdoing it, keep only the essential points and avoid monologues.

> **RULE #5: Keep it Interesting, Keep it Fun** - Wallow in the spirit of Assassin's Creed! The secret war for humanity's free will is real, and the Descendants have the right tools and skills aplenty to face Templar agents in the modern day and any other challenges hidden in their genetic memories. It's time to team up and join the Assassin Brotherhood!

The rules of the Assassin's Creed® RPG allow you to jump headfirst into an endless series of adventures emerging from the pages of real history. Just go to page 73 to create your Descendant and start playing.

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THE READER

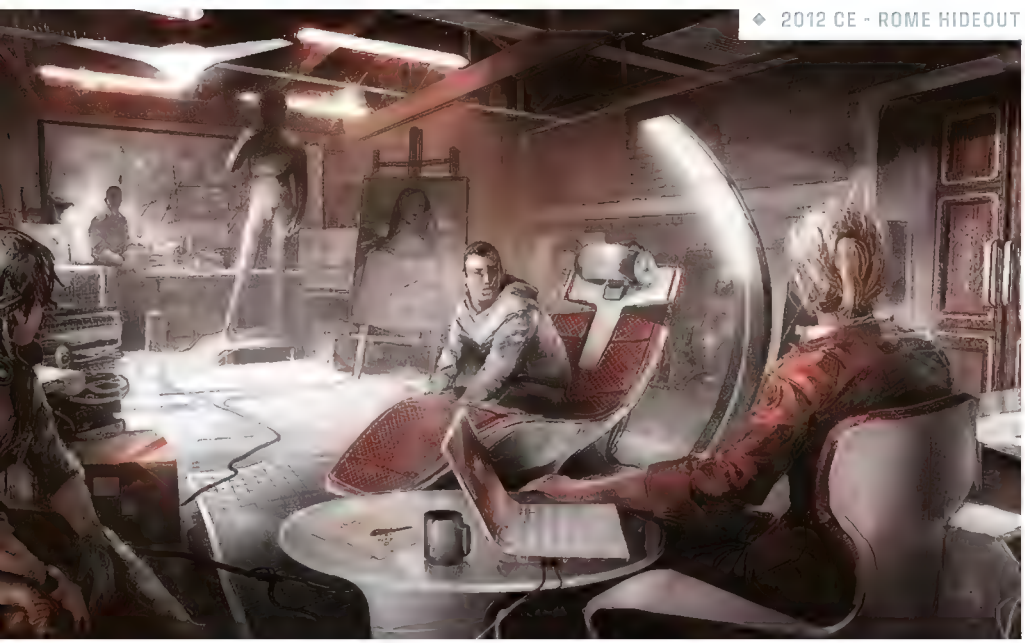
You are the *Reader*, and yours is a different task than that of your session mates. You play in an independent but complementary way. You are in charge of managing the world of *Assassin's Creed* itself and describing it to the other players as it unfolds around them while they play. You are a facilitator and a referee, as well as a storyteller. Yours is the privilege to set the foundations of the narrative that will involve the Descendants and their Ancestors as the main protagonists.

See **Sequences**, on page 26, 149.

It is your duty as the Reader to present the game scenarios (called **Sequences**) using the descriptions provided in published adventures or creating your own. It is also up to you to decide what every character that is not a Descendant or a Witness does (these characters are called Non-Player Characters, NPCs for short).

See page 131.

More about the role of the Reader will be discussed in Section 04 **Synchronizing The Gameplay**.



◆ 2012 CE - ROME HIDEOUT

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> GOOD MANNERS FOR THE READER

> **RULE #1: You are the Eyes and Ears of the Descendants** - The role of the Reader in bringing the world of *Assassin's Creed* to life is to help the players visualize what's going on. You're there to spark their imagination with your descriptions. You're also the means by which they interact with the world.

> **RULE #2: You are Not the Enemy** - While you will often confront the players with hard challenges, your role is to create interesting situations for them to get into trouble, not to punish them. Use the entire arsenal of *Assassin's Creed* to evoke the right mood of thrill and suspense, not to defeat them.

> **RULE #3: Know Your Players** - *Assassin's Creed* offers the modern day world and the whole history of humankind as places to explore, teeming with great mysteries to uncover and ancient enemies to fight, but, most importantly, the game tells the stories of the Descendants and their Assassin Brotherhood cell. The better you know your players' expectations and goals, the easier it will be for you to add more depth to their adventures.

> **RULE #4: The Assassin's Creed® RPG is a Collaborative Effort** - The game is not your sole responsibility! Never forget that you are here to have as much fun as the other players.

> **RULE #5: Keep it Interesting, Keep it Fun** - Yeah, that's what we said to the players, too. But in your case, it's even more important. Whenever you can, infuse your descriptions with the *Assassin's Creed* vibe, taking inspiration from your favorite scenes from the video games, comic books, or novels (if you are not very familiar with them, you can read the lore sections in this volume and you'll get the idea!). Templar agents and city guards risk becoming boring unless you inject something evoking the typical mood of *Assassin's Creed*.

> **RULE #6: The World of Assassin's Creed is at Your Disposal** - The Assassin's Creed® RPG is based on the expansive lore created by Ubisoft for the many incarnations of the game, but you are not forced to stick to any canonical vision. At the gaming table, all the deep secrets and legends characterizing the game are yours to bend and twist as you see fit. The ideas and storylines contained in the books, movie, video games, and comics are a rich mine at your disposal.

While it might seem daunting at first, the task of the Reader is a highly satisfying experience. Also, the rules and Sequence structure of the Assassin's Creed® RPG make it easy for the Reader to set up a gaming session with little preparation.

Laurent Desmarais (Order #45925458)

STRUCTURE OF THE GAME

The aim of the Assassin's Creed® RPG is to bring to life only the fast-paced and thrilling scenes of a story, glossing over the boring bits. To accomplish this, the gameplay is divided into specific phases focusing exclusively on the most salient and meaningful events of a storyline: just the great moments that make sense to remember.

Like a Russian doll that starts from the large and proceeds towards the small, the game phases in the Assassin's Creed® RPG are structured as follows:

▶▶ SEQUENCE

A Sequence can be compared to a single episode of a TV show or comic book issue, with each Sequence advancing the progression of a story that will eventually reach its conclusion. For this reason, each Sequence should always include elements pushing the story forward. Sequences usually include a number of Scenes.

There are 2 types of Sequences: **Modern Day Sequences**, where the Descendants act in the in-game real world, and **Simulation Sequences**, where they enter the Animus as Witnesses to investigate a specific genetic memory.

◆ FRENCH REVOLUTION

SCENE

A Scene represents what is played out in detail at any given moment. They're the situations that the characters approach within a Sequence to achieve a specific goal. Usually, there are multiple Scenes within each Sequence. Scenes are often prepared by the Reader or are previewed by the plot of a pre-written adventure. Still, they can also be improvised, thanks to the choices that the players make that lead to unique and unexpected situations.

At the start of each Scene, the Reader must frame the scenario, presenting the situation to the players and describing what their characters can actually see, hear, smell, etc. The players then proceed to describe what their characters do — it's how they approach the situation the Reader has confronted them with.

APPROACH

Players describe how they react to a given Scene by telling the Reader what they do about it. For example, when confronted by a group of Templar agents, do they charge head-on, do they flee, or do they try to devise some other clever ruse?

When the players describe a course of action whose consequences are uncertain or dangerous, then the Reader can require them to make an **Approach check**, a procedure calling into play one of the four areas of competence listed on their Character Files — their **Action**, **Stealth**, **Wits**, or **Social** **Approach**.

for more on **Approach checks**, see page 96.

The choice of which Approach to use is usually made by the Reader, based on how the players describe their actions. However, players should feel free to suggest what they think fits best what their characters are trying to accomplish.

Laurent Desmarais (Order #45925458)

ASSASSIN'S CREED MULTIPLAYER

While as a video game Assassin's Creed is mainly played solo, the Assassin's Creed® RPG is meant to be played by several players together and to have multiple protagonists sharing the spotlight. While this is pretty straightforward to understand when it comes to modern day Descendants acting as a group, a few words are required to explain how multiplayer works when the characters enter the Animus.

When launching a Simulation Sequence, the Descendants log into the Animi Network together. Usually, only one of them accesses the genetic memory of an Ancestor living in the selected Time Frame. The others connect using hacked commercial Brahman VR consoles instead and witness the recorded events as Echoes, characters who accompanied the Ancestor and whose identity is 'scrounged' from available DNA material, or sourced from an Animus algorithm capable of creating 'artificial' DNA sequences of people who lived in that Time Frame.

This way, everyone is synchronized.

```
Abstergo Ent [Brahman version 2.00.3145]
<F> Copyright 1985-2016 Abstergo Corp.
F:\CLOUD
cloud> open cloud.br-london.co.uk
Connected to br-london.co.uk
220 psiweb1 Abstergo CLOUD Service <Version 1.2>
User < br-london.co.uk; <<none>>; anonymous 214 Anonymous access allowed,
  send identity <e-mail name> as
Password:
370-Welcome to Abstergo Cloud site. 370-Please change to the correct
  directory for your country
cloud> ed oh 250 CWD command successful.
cloud> put c: temp \test.txt
200 PORT command successful. 150 Opening ASCII mode data connection
  Testixt. cloud: 23 bytes sent in 0.01 Seconds 2.30 Kbytes/sec.
cloud> transferring...
Abstergo link confirmed.
Cloud sync confirmed.
Upload in progress.
Do not disconnect...
```


Laurent Desmaras (Order #45925458)

Laurent Desmarais (Order #45925458)

FILE_02:
<A LITTLE KNOWLEDGE>

Her rescuer, if she could call him that, took sharp turns with the car, doubled back the way they'd come, then pulled into a public garage. He told her to get out and follow him. Now was the time to run if she was going to do it.
"You want to bolt? Go for it. We won't stop you.
We just have an offer for you."

It was that *"we"* more than anything else that stopped Inez, though she didn't love the idea of having those. What did he call them, Templars? Yeah, of having them on her again. Finally. She said, *"Who are you? The thief fairy? You come out of the sky and bless the wicked?"*
He smiled, like maybe he was exactly that. *"I'm Royce."*

He gestured for her to follow him, and she did, carefully. The fluorescents slung from the ceiling of the garage made all white people look dead, Inez thought, and they made this Royce look doubly so. *"You said 'we.' Is that the royal we or do you have an invisible friend?"*

They passed several cars. Royce took a fob from his pocket and deactivated the alarm on a plain sedan. He opened the driver's door. *"My friends can be pretty invisible when they want."* He smiled in a way she knew other women would find appealing. Maybe she did too. *"But the 'we' I'm talking about is the organization I work for."*

"And they are? Let me guess... first name Rolls?" Her eyes scanned the parking garage. She started calculating how fast he could run versus how fast she could.
"Get in and I'll tell you," Royce said.

She did. She'd look back on that decision, her hand pulling open the passenger's side door, sitting as if on automatic pilot, later and wish sometimes she hadn't. Wished she had run. But, right there in the moment, she got in. He locked the doors immediately, pulled out of the parking space like a stunt driver, all squeals and burning rubber, then said, *"I'm an Assassin."*

Well, Inez thought, that was just great.

Laurent Desmarais (Order #45925458

The gate raised without him stopping. The man working in the little booth nodded solemnly, and they were back on the street. LaSalle, she thought, but it had all happened so fast. Chicago's skyline wasn't visible here, which meant they were in it. Flakes caught in the headlights. Slush pulled neon from the windows and stretched it across the streets.

Inez said nothing. Best to let this Royce give something away.
They were under the full industrial gothic of Lower Wacker now.

"You don't talk much," Royce said.
"It's my first kidnapping."

Royce laughed. *"I'm not kidnapping you. You can leave after you hear me out."*
"And those other guys back there? The dead ones? They just wanted to hug me, right?"

"The Templars? No. They wanted to recruit you, initially. You're a descendant in a line of people who've fought a war for millennia. All their memories are in you and the Templars want them.
So do we. Neither side meant for it to happen the way it did."
She sighed. He was a nut. *"So, you're a Shirley McLain past-life kinda of assassin, got it."*

He turned. She tracked the name of the street in case she had to bail. *"You're called a Descendant. Your DNA holds the memories of past Assassins. We need that knowledge. The Templars would like it too."*
"And me without my crystals."
"I'm going to take you to a safehouse and introduce you to my cell. After that, you decide. Sound alright?"

She sighed again and looked out at Chicago's wintry blur. *"Sure. Pretty fast for me to meet your mom, but why not?"*
He nodded. *"My cell surveilled you. Said you were a smart ass."*

"Well," Inez said, *"at least they got something right."*

Laurent Desmarais (Order #45925458

SECTION CONTENT

The Assassin Brotherhood	35
The Templar Order	44
The First Civilization	50
Animus Technology	53
Other Factions	56

SECTION 1-0

SETTING OVERVIEW

"My enemy is a notion, not a nation."

- Ratonhnhaké:ton (Connor)

Laurent Desmarais (Order #45925458)

LONDON
NUDE DETECTING
PROGRAM

<opening cloud.ai-corp.ca> <uploading data from the Abstergo Corp database>

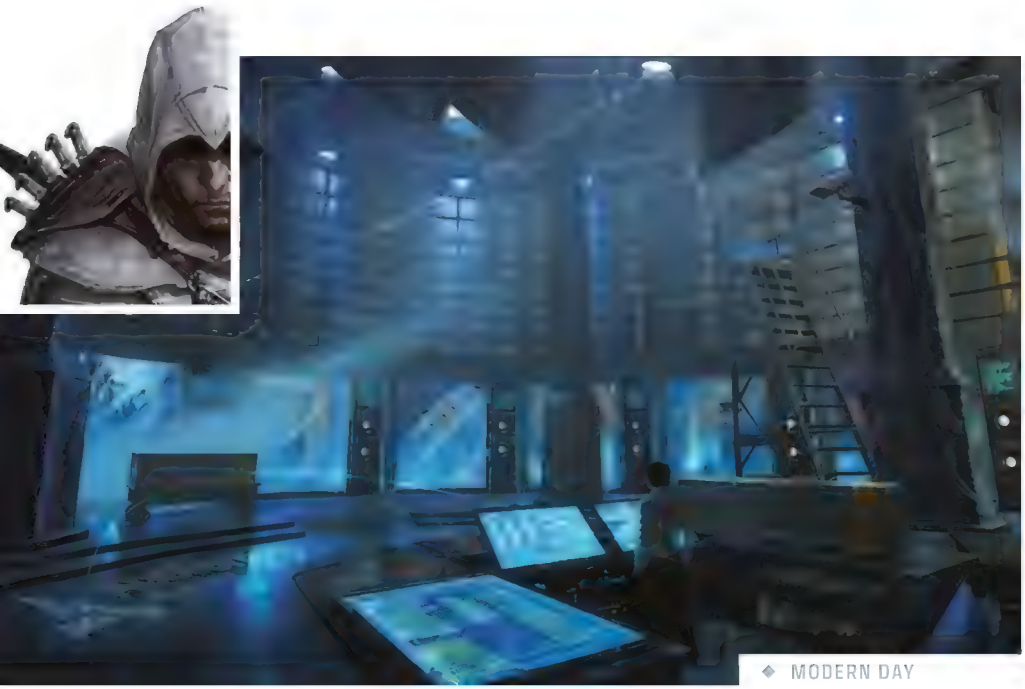
<please wait...>

<Reading the loaded SD card> </Installing AsBr16_patch.>

<With the database you are about to open, you will learn all you need to know about the modern-day world and its ancient roots>

<synchronizing...>

The Assassin's Creed® RPG is set around the year 2016, in a world mirroring our own. The battle between the Assassin Brotherhood and the Templars, currently fronted by Abstergo Industries, has been raging for centuries. By now, the exponential growth in power of Abstergo has allowed the Templars to rapidly and dramatically outclass the Assassins. Still, with the help of the Descendants, the Brotherhood has a chance to make a comeback and stop them.



◆ MODERN DAY

Laurent Desmarais (Order #45925458)

THE ASSASSIN BROTHERHOOD

"To say that everything is permitted is to understand that we are the architects of our actions and that we must live with their consequences, whether glorious or tragic."

- Ezio Auditore

The Assassins are an ancient and secretive organization dedicated to protect mankind's freedom of choice. They believe that only free will can allow humanity to thrive and survive, as it allows for the birth of new ideas and innovations.

To achieve such noble goal, the Brotherhood fights for the oppressed, secretly assassinating any tyrant or dictator who threatens the freedom of their people. Throughout their long history, this ideology has set the Assassins up in direct opposition to a powerful and equally secretive organization – the Templars, who believe that the only way to ensure the survival of humanity is to remove free will, thus saving mankind from itself.

The Brotherhood's ideals were conceived thousands of years ago, in Ancient Greece, although their first incarnation – the Hidden Ones – was established in Egypt at the end of the Ptolemaic Kingdom.

THIS IS YOUR ASSASSIN'S CREED

"To say that nothing is true is to realize that the foundations of society are fragile and that we must be the shepherds of our own civilization."

- Ezio Auditore

Both the simulated and modern day worlds, where you can set your Assassin's Creed® RPG adventures, are based upon the established setting and canon storyline of the original series. However, you have to think about said worlds as a reflected reality of the macrocosm depicted by the published official Assassin's Creed videogames, comics, and novels. The world is yours to customize, adjust, and rewrite as you see fit, and each in-game consequence should lead to a new and unique storyline for your Brotherhood.

Laurent Desmarais (Order #45925458)

THE HIDDEN ONES - ORIGINS

"We must continue the fight and defend the free will of the people. And no matter how small, our brotherhood is the only hope and our kingdom needs no crowns."

- Bayek of Siwa 47 BCE

The **Hidden Ones** were a group of freedom fighters founded in Egypt in 47 BCE by Bayek of Siwa, a Medjay, and his wife, Aya of Alexandria (later known as Amunet). Their goal was to combat the tyranny and corruption present in Egypt at that time. While they fought against oppressive rulers, they also sought to maintain peace and justice by targeting those who threatened the population, striking as quickly and lethally as desert cobras.

They opposed the Order of the Ancients, a conspiratorial group of powerful figures who might be seen as one of the earliest incarnations of the Templars. The Order exerted their influence discreetly, manipulating local rulers for personal gain; their meddling contributed to much of the chaos of the declining days of the Ptolemies. The Hidden Ones sought to counteract the Orders' nefarious activities and restore order to Egypt.

Laurent Desmaras (Order #45925458)

MODERN DAY BROTHERHOOD

"The Templars might have deeper pockets than us, but they've got no ambition, no passion, no competitive edge! That's why, even with all their resources, anything they can do, I can do better. Faster, too."

- Rebecca Crane

The modern day Brotherhood is organized into small cells of Assassins, usually located in major cities or strategic sites, but also in isolated compounds outside urban centers with more substantial Templar presence. In general, modern cells function differently than the guilds of the past and can be described as solitary units of freedom fighters training and living off the grid.

The leader of the Brotherhood is called the **Mentor**. At one time, each Guild had its own Mentor. However, by the twentieth century, the entire Brotherhood was overseen by a single leader. The identity and location of the Mentor was kept secret, even from the Assassins.

Gavin Banks and William Miles both served as Mentors after the **Great Purge**, sharing the responsibility. At that time, the Brotherhood was recovering, struggling to re-establish itself in the wake of the Templar Order's devastating blow.

Miles returned to the Brotherhood as sole Mentor in 2015, although it was with great reluctance that he adopted that title.

Great Purge
(see page 43)

Lorem Dolmarals (Order #45825458)

ASSASSIN TRAINING

Becoming an Assassin requires rigorous training. Apprentices must learn to observe a situation in great detail, as being well informed means being able to make the best possible decision. This is more than just *watching* — it means taking note of the context of a situation, absorbing as many details as possible, and collecting information via the gathering of intelligence.

Once the action starts, furtiveness is an Assassin's greatest tool. Being able to reach a target covertly, deal with it quickly and efficiently, then slip away without anyone noticing is fundamental. Apprentices extensively practice the art of "hiding in plain sight", learning how to blend in a crowd, to move away or disappear completely.

Trainees are also taught to take advantage of the shadows and find alternative routes to reach their destination. 'Freerunning' is their main asset here — an acrobatic form of movement that involves navigating fluidly across an urban or natural landscape, climbing vertical surfaces such as walls, leaping horizontally or vertically, diving, vaulting, swinging from handholds, dropping, and rolling. While equipment is not required, the Brotherhood has developed various gear over

the years to enhance an Assassin's ability. Tools such as hooked blades, whips, or the grappling hook and rope launcher extension to the Assassin's gauntlet have all been used to aid freerunning.

Finally, all apprentices undergo extensive weapons and combat training, typically with blades. The original Medjay background of Bayek and Aya influenced how they trained the Hidden Ones, and their style can still be recognized in how a modern Assassin moves today. Yet, no single fighting style can be said to be typical among members of the Brotherhood. Other than the Hidden Blade, the Assassins make use of whatever weapon or technique they excel at. The clandestine nature of the Brotherhood makes it difficult to instruct all trainees in the same way; many initiates must learn what they can from fellow crew members and cell mentors, and often must do so in do-or-die circumstances.

Not all Assassins are trained to be fighters, although they all share a basic level of competence in self-defense. Initiates are often encouraged to develop their interests into strengths for the Brotherhood, for the more diverse and complementary the knowledge and specialization of the trainees, the more a group of Assassins will be helpful to the cause. Engineering, medicine, history, sleight of hand, computer hacking, or combat – everything might serve the cause at the right moment.

Laurent Desmarais (Order #45925451)

THE DOCTRINE

"You cannot know anything. Only suspect. You must expect to be wrong, to have overlooked something."

- Malik Al-Sayf

To help the Assassins put their philosophy into practice the Brotherhood developed a protocol, maintained by three simple rules — the Three Tenets.

I.

STAY YOUR BLADE FROM THE FLESH OF THE INNOCENT

Your goal is to ensure peace in all things. The Brotherhood believes that by assassinating the evil and the corrupt they will ultimately bring peace, freedom, and security to the people. Killing innocents could stir up anger and dissent among those who you are supposed to save and protect.

"There is freedom, and there is the life of innocents. Both must be balanced on the scale."

- Bayek of Siwa

II.

HIDE IN PLAIN SIGHT

You must be unseen. Assassins must get close to their targets stealthily and be gone as quickly as possible in order to perform awe-inspiring, public killings.

"Let the people mask you such that you become one with the crowd."

- Al Mualim

Laurent Desmarais (Order #45925458)

III.

NEVER COMPROMISE THE BROTHERHOOD

Your individual actions must never bring harm to all. Should an Assassin fail in their duty and be captured or followed, they must avoid giving away anything that could be traced back to the Brotherhood or bring harm to its members.

"Its meaning should be obvious. Your actions must never bring harm upon us — direct or indirect!"

- Al Mualim

The Three Tenets appear simple, but they present all Assassins with a complex and challenging set of ethical puzzles when they are applied to the usual methods employed by the Brotherhood.

In light of this dissonance, Altaïr Ibn-La'Ahad developed the Three Ironies, a corollary set of observations into the contradictory nature of the Assassin Brotherhood that he included in a series of writings known as the Codex:

I. **THE ASSASSINS SEEK TO PROMOTE PEACE, BUT COMMIT MURDER.**

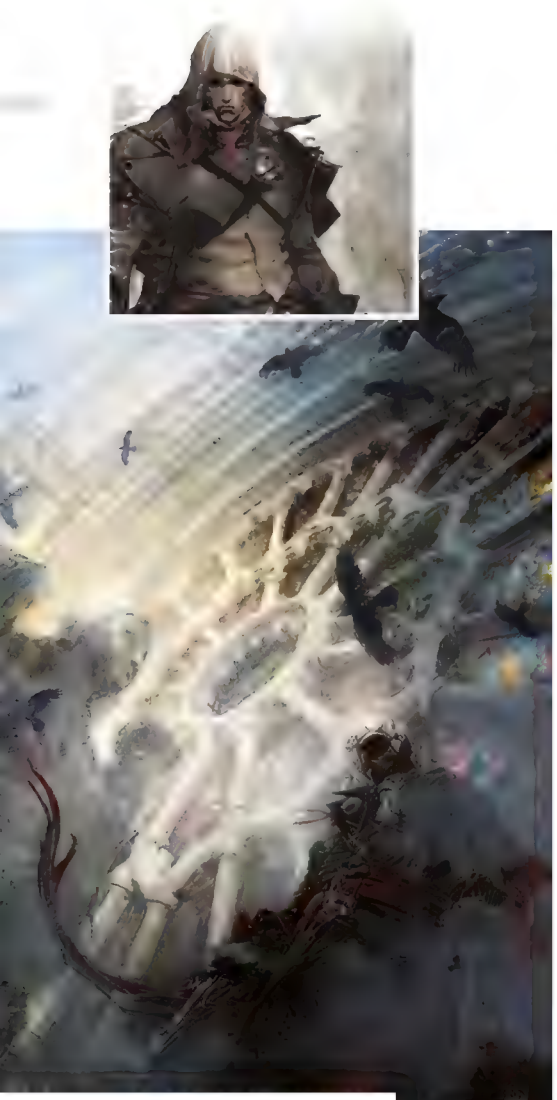
II. **THE ASSASSINS SEEK TO OPEN THE MINDS OF MEN; BUT REQUIRE OBEDIENCE TO RULES.**

III. **THE ASSASSINS SEEK TO REVEAL THE DANGER OF BLIND FAITH, YET PRACTICE IT THEMSELVES.**

Laurent Desmaras (Order #45925458)

As Altaïr points out, Assassins bend their own rules in order to accomplish their work for the greater good. But this must not be seen as paradoxical, but rather serve to illustrate the Brotherhood's willingness to embrace contradiction, a way to introduce an element of uncertainty into Assassin ideology, and therefore help prevent episodes of fanaticism and zealotry among its members.

Indeed, beliefs should constantly be challenged in order to make sure the right path is not being followed for the wrong reasons.



◆ FRENCH REVOLUTION

"The Creed of the Assassin Brotherhood teaches us that nothing is forbidden to us. Once, I thought that meant we were free to do as we would. To pursue our ideals, no matter the cost. I understand now. Not a grant of permission. The Creed is a warning. Ideals too easily give way to dogma. Dogma becomes fanaticism. No higher power sits in judgement of us. No supreme being watches to punish us for our sins. In the end, only we ourselves can guard against our obsessions. Only we can decide whether the road we walk carries too high a toll. We believe ourselves redeemers, avengers, saviors. We make war on those who oppose us, and they in turn make war on us. We dream of leaving our stamp upon the world... even as we give our lives in a conflict that will be recorded in no history book. All that we do, all that we are, begins and ends with ourselves."

— Arno Dorian

Laurent Desmarais (Order #45925458)

THE GREAT PURGE

"The modern-day Assassins are weak. It is only a matter of time before I catch the last of them, and kill them. But it is not enough for them to die. I want them to know how weak they truly are, and I want everyone to see them suffer. So on the day they finally meet me, they will welcome the death I offer them."

- Juhani Otso Berg

In the year 2000, Daniel Cross, an Assassin who had been turned into a sleeper agent by Templar conditioning, struck at the heart of the Brotherhood, slaying the last Assassin Mentor. This act was followed by the Great Purge, a Templar assault that almost destroyed the Brotherhood of Assassins. Following the attack, the Brotherhood was weakened, surviving members scattered in small, isolated cells for over ten years. As testament to the strength of their conviction and training, these Assassins were still able to counter various serious threats.

◆ 2000 CE - DANIEL CROSS

Laurent Desmaras (Order #45925458

▶ 1 / 2 SETTING OVERVIEW

THE TEMPLAR ORDER

"The people never have the power. Only the illusion of it. And here's the real secret: they don't want it. The responsibility is too great to bear. It's why they're so quick to fall in line as soon as someone takes charge. They want to be told what to do. They yearn for it. Little wonder, that, since all mankind was built to serve."

- Haytham Kenway

The Templar Order seeks to create a perfect society by imposing a rigid structure upon the world. Discipline and authority form the cornerstone of Templar's strategy, positioning them in direct opposition to the Assassin Brotherhood's approach. They consider free will and unbridled innovation to be detrimental and firmly believe that the world can achieve stability and peace only through their enlightened guidance.

In practical terms, the Templars support the centralized leadership of the authoritarian governments of the world, taking action to shape and control society as needed and exploiting revolts and revolutions to their advantage, like puppeteers behind the scenes.

Laurent Desmarais (Order #45925458)

Their ideology revolves around the idea that only structure and order will allow humankind to transcend its more primitive tendencies, and that free will and autonomy leads to a chaotic, unharmonious society. In short, the unwashed masses cannot be trusted to govern themselves. Paradoxically, the ultimate goal of the Templars seems to parallel that of the Assassins — the survival of mankind. It is their means of achieving that goal that make all the difference.

The Templar Order has existed in one form or another for millennia. Little is known about its history before the 5th century BCE, but archeological evidence suggests that it rose to power as a secret society in Persia, Egypt, and beyond. Initially known to initiates as the Order of the Ancients, they started to operate openly in the Middle Ages, when the Order of the Knights Templar was officially recognized at the Council of Troyes in 1129. By the end of the 13th century, the Order had been greatly weakened by the Assassin Brotherhood and their allies, until they were eventually forced to return to the shadows after publicly being denounced as heretics.

Diminished but not destroyed, the Templars continued to influence mankind from the shadows, manipulating history's most influential figures. With their help, they would carry on their age-old quest, helping humanity to reach its full potential through technical and scientific development.

Laurent Desmaras (Order #45925458)

MODERN DAY TEMPLARS

At the dawn of the 20th century, the Templars felt that a new era was about to begin — a time where scientific progress would not only flourish, but also change the very fabric of society. In 1910, the Order's leaders designed the Plan. 27 years later, a group of influential Templar industrialists founded Abstergo Industries, a multinational corporation that would become the public face of the Order.

For the second time in its millennia-old history, the Order was at least in some small way made public. The Templars, however, would not repeat the mistakes of the past. They determined that Abstergo would be used as a front, and take full advantage of the vast resources the company would provide, while the Templars would continue to operate behind the scene, never revealing their identity or real agenda.

Today, Abstergo Industries is one of the largest and most powerful corporations in the world.

CHILDREN OF CAIN

While the origins of the Templar Order have long been forgotten, some speculate that one of its founding members was Cain, the mythical figure who killed his own brother, Abel. Further conjecture would posit that Cain actually murdered his brother not out of jealousy, but in order to acquire a Piece of Eden — one of the highly advanced technological devices left behind by the **First Civilization**.

Evidence might suggest that some Templars of olden days considered themselves the Children of Cain. Several even espoused the belief that their emblem, the red cross *pattée*, was the mark of Cain.

The First Civilization (see page 50).

Laurent Desmarais (Order #45925458)

◆ ABSTERGO INDUSTRIES

ABSTERGO INDUSTRIES

"We are committed to researching, developing, and providing high-quality products that enrich, entertain, and shape the lives of our customers. We build programs that re-examine the past, improve the present, and define the future."

- Abstergo Industries Mission Statement

In the modern day, Abstergo Industries operates within several business areas, including pharmaceuticals and communications. The company has been responsible for the majority of corporate research and development achievements of the Western world, greatly contributing to the technological and economic advancement of mankind.

Behind the scenes, Abstergo has developed a three-part, Templar-directed initiative that non-initiate Abstergo employees are not privy to: to destroy the Assassin Brotherhood, to acquire Precursor technology, and to establish a New World Order. To accomplish this plan, Abstergo has spent enormous capital, investing in foreign governments and funding major corporations, quietly strengthening its influence over the dissemination of knowledge as well as accumulating resources and gathering data.

Laurent Desmarais (Order #45925458)

STRUCTURE OF THE TEMPLAR ORDER

The Templar Order has always been directed by an Inner Sanctum, a secret council of nine members sometimes referred simply as 'The Nine'. Still in charge today, the Inner Sanctum is swathed in secrecy — only its members know what is discussed in the council, and their identity is unknown even to other Templars. Every member of the Inner Sanctum knows about the plans for the creation of a New World Order, and is fully aware of Abstergo's secret projects and initiatives.

Above the Inner Sanctum sit the three Guardians, individuals tasked with reviewing every decision made by the Inner Sanctum. Once approved by the Guardians, a proposition is then passed to the General of the Cross, who has final approval. The identity of all these individuals is usually kept secret, although it is known that Alan Rikkin was a member of both the Nine as well as a Guardian until his demise in 2016. Several other governing bodies influence Templar operations. For example, the Council of Elders guides, but does not dictate directly, the operations of the Order through its influence over the allocation of Templar resources.

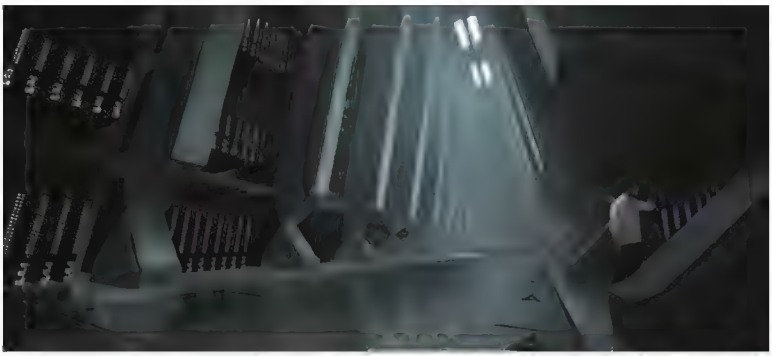
THE BLACK CROSS

The Black Cross was a secret inquisitorial position that solely answered to the Inner Sanctum. They were enforcers, tasked with keeping members of the Order in line with the philosophy of the secret society. They were empowered to excise any Templar who became corrupted. In time, they reached almost legendary status among Templars, who admired and feared them in equal measure, but the position eventually became defunct with the death of the last known enforcer, Albert Bolden, in 1927. Juhani Otso Berg independently reconstituted the position of the Black Cross in 2016 in order to restore the integrity of modern Templars, including its high-ranking members. Otso Berg secretly took the mantle for himself, the first Black Cross to be an actual member of the Inner Sanctum.

Laurent Desmaras (Order #45925458)

PRECURSOR RESEARCH

One main focus of Templar research is the study of the Precursors, a civilization also known as the Isu. Predating humankind, Isu civilisation was a rigidly structured, analytical, and orderly society, focused on rational design. The Templar Order uses the Animus technology developed by Abstergo to uncover as much information related to the Precursor civilization as possible. The Templar Order especially covets the so-called Pieces of Eden, powerful artifacts created by the Precursors to control humanity.



◆ MODERN DAY

Laurent Desmarais (Order #45925458)

THE FIRST CIVILIZATION

"They're gifts, Mr. Miles. From those who came before."

- Dr. Warren Vidic on the Pieces of Eden, 2012

Little is known about the Isu, the Precursors, or Those Who Came Before, but their civilization spanned the entire planet before mankind even appeared. This ancient race, now extinct, was so advanced that modern day scientists — at least the few fortunate enough to have come across their technology — have not yet even begun to fathom the full extent of their function.

It is exactly the products of such technology that the Templar Order is bent on finding. In particular, they seek the artifacts known as the Pieces of Eden — incredibly complex devices that the Isu created to enforce obedience on humankind. In fact, while archeological evidence is scanty, all data gathered so far (mainly by the Templars) seem to indicate that the Precursors employed humans as slaves.

While the full and direct enslavement of humankind is not something the Templars desire, the fact that most of the Pieces of Eden seems built to achieve the mental and physical control of human thoughts, emotions, and behavior, makes them an invaluable instrument towards the Order's goal of creating a society based on the choices of an enlightened few.

To find the Pieces of Eden, the Templar Order employs the Animus device developed by Abstergo Industries. By probing the past, the Templars are sure they will discover the whereabouts of these lost treasures one after the other.

Laurent Desmaras (Order #45925458)

THE TRUTH ABOUT THE ISU

The human race is the result of extensive scientific experimentation by members of the Precursor civilization. By accelerating the natural evolutionary process of mankind and altering its genetic makeup by mixing it with their own, the Isu created a race in their image, albeit one possessing a shorter lifespan. Even if gifted with only five senses, humans were designed to flourish in challenging conditions, a characteristic that enabled them to adapt to their environment and survive.

Mankind looked up to the Isu as gods, but in truth humans were merely a subservient workforce. By limiting human potential, and employing the Pieces of Eden, humanity was kept pliant and obedient.

Eventually, following centuries of slavery, humanity rose up against their masters. The Isu were heavily outnumbered by their slaves, but Precursor technology was superior. This uprising raged on for a decade before the Precursor civilization was effectively destroyed by the Toba Catastrophe – a cataclysmic coronal mass ejection some seventy-thousand years BCE – despite several attempts to prevent the disaster (see The Vaults, page 52). Mankind survived, rebuilt and flourished; the surviving Isu died out over the millennia, their civilization doomed as their number diminished.

Different cultures across the world share thematically similar mythologies, testament to the Isu's continued influence over humanity, even in the twilight of their own civilization. Knowledge of the Precursor civilization has spread beyond the Brotherhood and the Order as outsiders have inadvertently uncovered mysterious artifacts and knowledge.

Laurent Desmarais (Order #45925458)

▸▸ THE VAULTS

The Templars have already located a number of sites that have been identified as the center of important Precursor activity. A disproportionate number of these so-called Isu Vaults are located in and around Rome, although they are found all over the world.

According to the information gathered, these Vaults were centers of research and planning, aimed at exploring methods of preservation of the world and its people in the face of catastrophe. They were built underground so as to be removed from any disturbance on the surface, as well as to be more secure in the event that a disaster was not averted.

One of the most important Vaults was the one called the Grand Temple. Here, the Precursor scientists Minerva, Juno, and Jupiter (the 'Capitoline Triad') labored searching for methods to avert or cope with the incoming natural disaster that would become the Toba Catastrophe. They worked in the underground temple for years in vain, researching and testing various potential solutions that were developed in a network of secondary temples or vaults.

Laurent Desmarais (Order #45925458)

ANIMUS TECHNOLOGY

Animus technology functions in much the same way a simulator/projector does. Your consciousness will tap into the genetic coding in such a way that everything will appear to all your senses as three-dimensional, putting you in the heart of the action. It's adaptive, so as the memories unfold, the "program" you experience begins to change subtly. They will appear to you as glitches and let you explore a memory much more closely.

- The Abstergo Entertainment Employee Handbook, 2014

The first Animus was developed in the 1970s and 80s, under the direction of Abstergo Industries' Dr Warren Vidic, one of the leading experts on genetic memory. His revolutionary work was inspired by his study of Precursor technology, and aimed at creating an empirical way to analyze and investigate genetic memories by use of a virtual reality simulation.

In time, the Animus technology was refined into an accurate tool allowing its user to truly interface with history itself. As users improve their synchronization level within a simulation, the Animus allows them to delve deeper and deeper into genetic memories, unlocking secrets that would otherwise remain buried in the sands of time.

But the Order found other uses for Doctor Vidic' ground-breaking technology. The Templars first developed the Animi Training Program, which made use of the virtual experience simulator to train hand-picked Abstergo employees to better face Assassins. Then, Abstergo started secretly collecting genetic memories from the unknowing public through the worldwide release of an Animus entertainment console capable of stealing data from the genetic memory of users and storing it for potential use.

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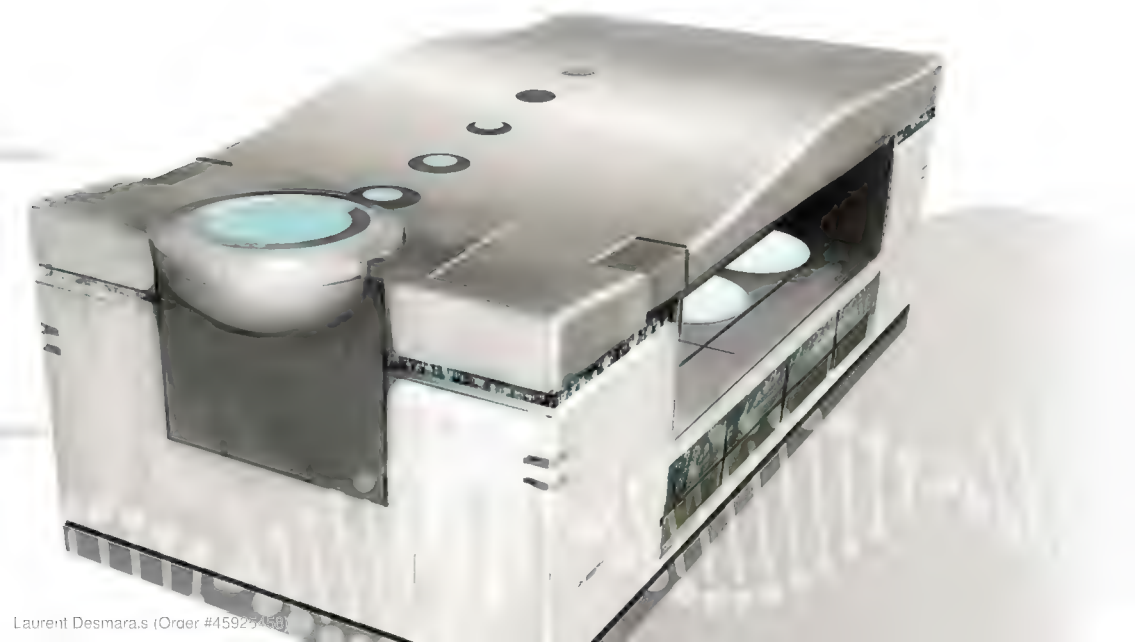
ANIMUS MODELS

The **Data Dump Scanner (DDS)** was a program created by Abstergo Industries as part of Project Legacy, intended for use as part of the Animi Training Program. The software enables users to experience any pre-recorded memory, not just those to which they have a genetic link.

The **Animus Omega** was ostensibly used by Abstergo employees to view memories taken from Subject 17, Desmond Miles, but in truth was secretly being used to find more information about Precursor civilization. The Omega dates to 2013.

Sold to the general public in 2012 as an entertainment console, the **Animus Console** enabled its users to experience carefully edited memories as a form of immersive, educational games. Again, the Console had an ulterior motive – as a way to influence the public to think more like the Templar Order.

The **Brahman V.R.**, produced in 2013 in collaboration with Mysore Tech, was another mass-marketed entertainment device. Unbeknownst to its users, it harvested their genetic memories for use by Abstergo Industries.



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◆ BRAHMAN V.R.

Templar scientist Álvaro Gramática developed the **Helix** in 2014, using Animus technology alongside DDS software to create a narrative sympathetic to the Order for use as propaganda. The program was also used to mine genetic memories for information regarding Precursor artifacts. Assassins and their sympathizers took advantage of its cloud-based nature to hack into it and interfere with the Helix program.

One of the limiting factors of Animus technology was that the genetic memories of a subject stopped when the subject passed their genetic memories on to their descendants. To overcome this limitation, in 2016, a classified Abstergo experiment combined this source DNA with written accounts, letters, DNA samples from eyewitnesses and so on to generate algorithms of "probable paths", referred to as "extrapolated memories". These were projected simulations of genetic memories that extended beyond the moment of procreation.

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OTHER FACTIONS

"Each vault's knowledge was transmitted to a single place. It was our duty – mine, Minerva's, and Juno's – to sort and sample all that was collected."

- JUPITER.

In the secret war, a number of factions pursue their own agenda independently, without pledging allegiance to either the Assassins or the Templars.

ERUDITO

The *Erudito* is a collective composed of hackers who aim to boycott Abstergo Industries, using cutting-edge technology to spread uncomfortable, hidden truths about the corporation and its connections with the Templar Order.

For example, when Abstergo Industries introduced a revolutionary Animus technology as a commercial entertainment product, Erudito hacked several users' accounts to reprogram a number of playable memories that Abstergo manipulated to reveal the real story hidden behind them.

◆ MODERN DAY

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INSTRUMENTS OF THE FIRST WILL

Also known as the "Juno cult", the Instruments of the First Will were a secretive group that not only included Templars, but Assassins and civilians as well. Devoted to Juno, the cult are committed to their fanatical mission to bring the Isu back to life and re-establish the Precursors at the head of a newly enslaved human species.

Even in the modern day, the Instruments were able to operate unnoticed for many years, infiltrating the Templar Order, and attracting members of the Brotherhood and Erudito to their cause.

THE INITIATES

An underground, unaffiliated group of anonymous individuals, privately funded by citizens looking for the truth, the Initiates are determined to expose the existence and operations of both the Brotherhood and the Templar Order. The collective sends any information they gather over a private and secure network known as the Outernet.

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KEY EVENTS OVERVIEW

UNKNOWN [BCE]:

- By genetically modifying existing species, the Isu create the first humans.

754 BCE

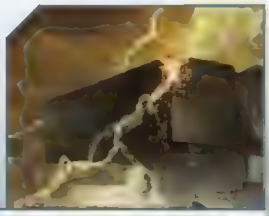
- Romulus and Remus, two twin Demigods descendants of the Isu Mars, retrieve a Piece of Eden, the Sword of Mars, from the god's temple. The artifact could convey extraordinary powers, turning its wielder into a mythical leader.

CIRCA 75,010-75,000 BCE

- The Human-Isu war.

CIRCA 75,010 BCE

- After stealing an Apple of Eden, Eve awakens Adam, sparking the human uprising against the Isu race.
- The Isu Saturn, Juno's father, was one of the first victims of the conflict. The death of Saturn marks the beginning of the eternal vengeance Juno swore against the human race.



CIRCA 75,000 BCE

- The Toba Catastrophe. A massive solar flare hits the Earth, devastating both Isu and human populations. Few Isu survive, leading to their gradual extinction. The surviving members of the human race build new civilizations.

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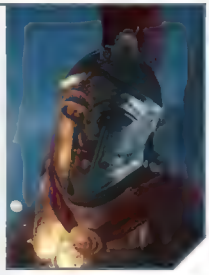
753 BCE

- Romulus and Remus fight to the death due to the brothers' irreconcilable views about Rome and the Sword of Mars. Romulus kills Remus and becomes the first king of Rome.

480 BCE

- Betrayed by the mysterious Cult of Kosmos, Leonidas, King of Sparta, is killed at Thermopylae making a last stand against the invading Persian army. Leonidas' broken spear, an Isu artifact, is passed down to his daughter Myrrine.



465 BC:

- The Persian king Xerxes I is killed by the Assassin Darius, marking the first recorded use of the Hidden Blade.

717 BCE

- After decades of reign, Romulus understands his brother's vision in favor of free will and realizes that Rome has become a city corrupted by the desire for order and supremacy. As his opponents plot to kill him in the shadows, Romulus disappears, taking the Sword of Mars to the Precursor civilization's temple to prevent the artifact from being used again. He then instructs his followers to act in secret to defend free will.

431-406 BCE

- The Peloponnesian War between Athens and Sparta is the first act of covert manipulation by the Cult of Kosmos, a powerful group who attempts to command the course of history. The Spartan mercenary Kassandra, granddaughter of Leonidas, thwarts the cult, destroying the Precursor artifact they employed as part of their plan.

These events reference The Sword of Mars, storyline featured in Assassin's Creed: Forging History

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CIRCA 47 BCE

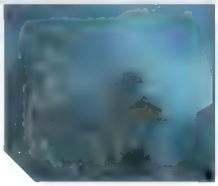
- The Order of the Ancients forges an alliance between Caesar and Cleopatra, which links the two mighty empires of Rome and Egypt under their control.

40 BCE

- Bayek and Aya agree that the Hidden Ones must keep their identities secret, and their activities should never endanger the lives of innocents, starting the tenets of the Assassin's Creed as we know it.

1090 CE

- Although their rites and practices remain secretive, at the behest of their leader Hasan, the Brotherhood begins to act openly, hoping to inspire others in fighting oppression.



47 BCE

- Bayek of Siwa and Aya establish the Hidden Ones, a group dedicated to covertly stop those who would overrule humanity's free will. The headquarters in Memphis and Rome are founded.

30 BCE

- Helped by her former friend Amunet (Aya), Cleopatra ends the war that threatened to destroy Egypt and its people by taking her own life.

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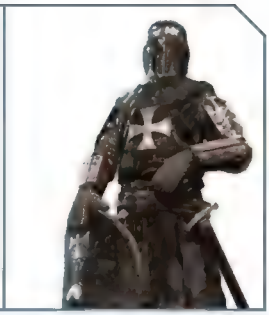
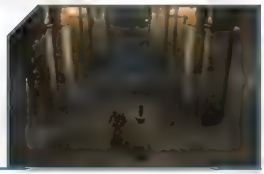
1129 CE

▷ At the Council of Troyes, the Order of the Knights Templar is publicly recognized. Hugues de Payens is the first public Grand Master.



1307 CE

▷ The King of France, Philip IV, brands the Knights Templar as heretics. Their Temple in Paris is besieged, and over sixty Templars are arrested including Grand Master Jacques de Molay.



1512 CE

▷ Altaïr Ibn-La'Ahad's secret library in Masyaf is opened by Ezio Auditore. There, he witnesses the Isu Minerva's message about the Toba Catastrophe, and her warning of a Second Disaster to come.

1257-69 CE

▷ After training under Altair Ibn-La'Ahad and his son Darim, Niccolò and Matteo Polo set up the first Assassin Guilds in the West, in Constantinople and Venice.

1314 CE

▷ The last public Grand Master, Jacques de Molay, is burnt at the stake. At his final behest, his nine most trusted men are dispatched around the world to continue the Templars' goals in secret.

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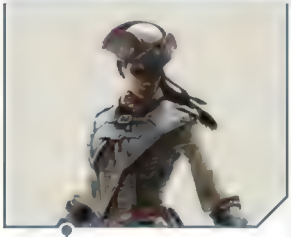
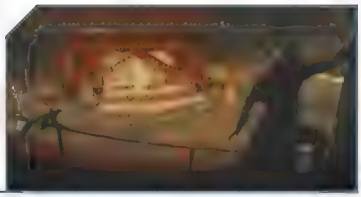
1766 CE

▷ Aveline de Grandpré faces the Templar Order in Louisiana.





1942 CE

▷ A Brotherhood cell moves through occupied France on the trail of suspicious Templar activities.

Abstergo Industries

1937 CE

▷ The Templar Order founds Abstergo Industries as a public front.

JANUARY 1943 CE

▷ A Brotherhood cell reaches Saint Bertin. The Seneschal Templar Heinz Müller, leading a platoon of German soldiers, is tearing the Abbey apart, looking for something hidden beneath it.

1788 CE

▷ Mysterious supernatural activities put the New Orleans Bureau of the Brotherhood on edge.

1917 CE

▷ In the midst of World War I, the British spy and Templar Agent Jeremiah Davies allies with the Assassin's Brotherhood to keep the Instruments of the First Will activities in Egypt.

These events reference the Champions of Eden storyline featured in *Assassin's Creed - Forging History* book.

These events reference the Lost in Time storyline featured in *Assassin's Creed - Forging History*.

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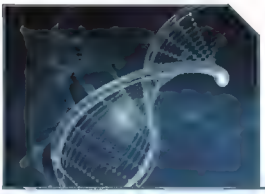
FEBRUARY 1943 CE

▷ Die Glocke, an early ancestor of the Animus powered by an Apple of Eden, is tested on the British Assassin Eddie Gorm.



1976 CE

▷ Thanks to the newly discovered evidence of triple-helix DNA, Dr Warren Vidic begins drafting blueprints for the first Animus.

1978 CE

▷ The first Animus device is built. Abstergo launches the discipline of DNA Memory Research.

OCTOBER 1943 CE

▷ Project Rainbow, more commonly known as the Philadelphia Experiment, is an attempt by the Assassins and Templars to use Die Glocke to change history and avert the dreadful events of World War II. The experiment fails, but the scientific knowledge acquired becomes key to the subsequent development of the Animus.

1977 CE

▷ Using blueprints stolen from Abstergo by William Miles, an Assassin Cell constructs their own version of the Animus.

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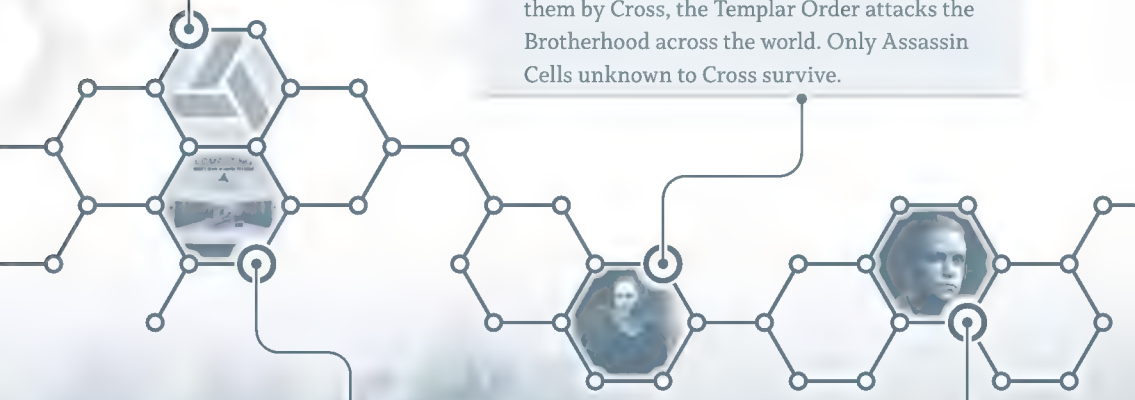
1980 CE

▷ Abstergo first uses Animus 1.0 on a human subject, Subject 1, in a dangerous and excruciating procedure. Dr Vidic volunteers to be Subject 2.

2000 CE

▷ The Great Purge begins when a Templar sleeper agent, Daniel Cross, kills the Mentor of the Brotherhood. Using intelligence passed to them by Cross, the Templar Order attacks the Brotherhood across the world. Only Assassin Cells unknown to Cross survive.



1980 CE

▷ Overseen by Dr Vidic, Abstergo Industries launches the Animus Project. Its goal: to explore genetic memories to gather information about the Assassins and the Pieces of Eden.

2011 CE

▷ Subject 16, Clay Kaczmarek, is abducted by Abstergo and placed in the Animus.

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2012 CE

- Under the guidance of Rebecca Crane and Lucy Stillman, the Assassin Brotherhood produces their own Animus. Upgraded and refined, Animus 2.0 – nicknamed "Baby" – is shaped like a chair.
- Abstergo begins the Animi Training Program, employing Animus technology to train employees to fight the Assassin Brotherhood.

8-9 SEPTEMBER 2012 CE

- After escaping from Abstergo, Desmond meets with the Assassins. He uses their Animus to relive the genetic memories of his ancestor Ezio Auditore, including the message about the upcoming Second Disaster received from the Isu Minerva.

1-2 SEPTEMBER 2012 CE

- Subject 17, Desmond Miles, is kidnapped by Abstergo and forced to relive the genetic memories of his ancestor, Altaïr Ibn-La'Ahad.

21 DECEMBER 2012 CE

- Defying Minerva, Desmond Miles activates the Eye, dying in the process. He averts the Second Disaster but releases Juno, who had been imprisoned by the Precursors.

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LATE 2012 CE

- Following Desmond's death, his father William vanishes, leaving Gavin Banks to rebuild the Brotherhood. The remaining Assassin Cells continue to fight the Templar Order from the shadows.

HELIX

2014 CE

- Helix, a Cloud-based version of the Animus is launched, enabling public users to access carefully edited and curated memories within Abstergo's genetic memory servers. Abstergo secretly mines the user-uploaded genetic memories to find Ancestors who have come into contact with Pieces of Eden or whose bloodlines are associated with the Precursor civilization.
- A group of Assassins hacks the Helix Project to find potential allies.

2013 CE

- Abstergo creates Animus Omega, allowing any user to witness genetic memories. They soon employ the technology as a game console.
- Abstergo Entertainment signs a deal with Indian company Mysore Tech to develop Brahman V.R., a device with the hidden functionality of uploading the genetic memories of its users into the Abstergo Cloud.

2014-15 CE

- A widespread commercial success, the Animus V.R. (a version of the Brahman V.R.) is now available in various models at different prices, ranging from basic to highly sophisticated.

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FILE_03:
<THREE-TRAINING>

Inez stood in bare room inside a building she hadn't ever noticed before in the city. It was as if the building didn't want to be seen, so boring and average that it faded into the background. She and four other *"recruits"* stood at the edge of a large, dojo-like mat. A black, muscular woman stood in the center. Her name was Doria, and she had serious eyes. Inez had seen eyes like that before in some of her less-savory contacts. Eyes that burned like cigarette coals through a napkin. She kept her hair scalp-short for fighting. Inez hoped that wasn't part of the deal she'd made on acceptance here.

"Templars are our enemy. By joining us, they become your enemy. Anyone who has second thoughts should leave now. Not all of you will live to see the end of the year," said Doria.

"And if we do?" said Inez.

"You'll feel buoyed by a cause higher than yourself. You become both history and the future."

A big boy from Iowa raised his hand. *"Sounds religious."*

The woman paced the mat like something in a cage, only there were no bars. She might leap and attack at any moment. *"Meaning is inherently religious, but we are not. We work towards a tangible end. Teleology, you understand?"*

"Tele-what?" Inez asked.

"The idea that something or something works towards a predetermined purpose."

"Sounds like philosophy," Inez said.

"This is not about philosophy," she said. *"This isn't spiritual, and it's not enlightening. This is about how to kill or incapacitate your opponent as quickly as possible. Because, if you don't, they'll do the same to you. That's our war with the Templars summed up."*

Laurent Desmarais (Order #45925458

Doria's eyes wandered around the room. She settled on the Iowa boy with the fullback build. He smiled. She gestured for him to come onto the mat. He did. *"You think you can take me?"* she said.

He looked around at the other recruits, met Inez's eyes. Inez shook her head. The man turned back. *"I think you'll kick my ass."*

She smiled. *"You're smarter than you look, Iowa."* She pointed at Inez. *"You, scrawny girl. Come here."* Inez stepped forward with caution.

"You think you can take her?" Doria asked Iowa as she pointed at Inez. The guy laughed. *"Yeah, probably."*

"So, do it." Doria said.

And like that, he flung his fist at her. But it was a roundhouse, slow enough that she instinctively ducked under him, hit the mat, and kicked one leg out into his groin. Two-hundred pounds of corn-fed fullback hit the mat beside her. It was not Inez's first rodeo with handsy men.

"Good," Doria said. *"You took out a slightly above average man,"* she laughed. Then, she kicked Inez. No warning. She moved from five feet away right next to her in a hummingbird's heartbeat. Inez almost dodged the blow. Almost. Doria's foot planted itself in her stomach. She was back on the mat, stunned. Her stomach tried to crawl up her esophagus. Her head did a Tilt-a-Whirl around the other faces. She retched.

"Getting up is lesson two. You aren't ready for that yet," said the woman.

Inez would have agreed, but she just passed out.

Laurent Desmarais (Order #45925458

Laurent Desmarais (Order #45825458)

SECTION CONTENT

Creating Your Descendant	73
Witness Files	81
The Four Approaches	83

"We are what we choose to be."

- Altaïr Ibn-La'Ahad

SECTION 2-0

WELCOME TO THE BROTHERHOOD

Downloads (Order #45925458)

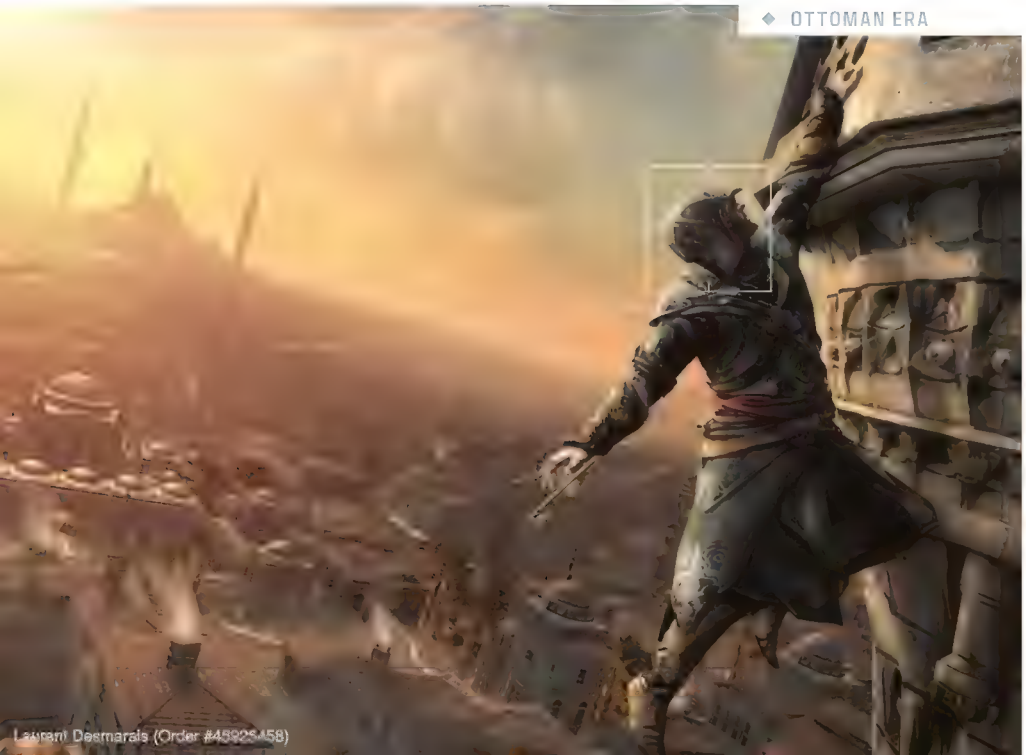
I know, you probably can't wait to throw yourself headlong into an Animus simulation or jump into the void with a leap of faith from an Abstergo Industries' glass skyscraper, clutching the file that has just cost you two broken ribs and a bloody bullet in your left shoulder...

Don't worry, you will soon be able to do so. All you need to do is to take a moment to create your modern day Player Character, your main alter ego in the game, by compiling a Descendant File.

PLAYER CHARACTER TYPES

Remember! The Descendant you are about to create is your modern day character. If the concept of playing different roles in the game is not clear to you yet, check again the definition of Descendants and Witnesses in the **Introduction**.

Introduction (see page 21).



Laurent Desmarais (Order #48925458)

CREATING YOUR DESCENDANT

"Our DNA functions as an archive. It contains not only genetic instructions passed down from previous generations, but memories as well. The memories of our ancestors."
- Warren Vidic

Members of the Assassin Brotherhood must have the guts and bravado to elevate themselves from their mundane condition and face the Templar Order, a monster capable of growing back two heads every time one is cut off, soldiering on through uncountable dangers that would defeat most. That's precisely the type of character you're going to play. They're unique individuals capable of extraordinary feats and willing to put their lives on the line for the greater good.

There's no limit to the type of character you can create in the Assassin's Creed® RPG. By choosing their features and backgrounds, you decide how to make them come alive. You can be a daredevil or a prudent person, a social butterfly or a lone wolf, an honest companion or a narcissistic jerk. You can be the Descendant you like, but one thing is certain: even if you didn't realize it so far, you are not just like everyone else, as your blood hides ancient secrets and unbelievable powers.

The descriptive traits and qualities of your Descendant are summarized in a player character file — a Descendant File to be precise, as it describes your modern day Player Character (when it is used to record your Ancestor or Echo characters you use a **Witness File** instead).

Witness File (see page 81).

NOTE: *It is highly suggested that all players create their Descendants at the same time, making sure that the new cell of Assassin is composed of heterogeneous and complementary characters.*

To create your Descendant, follow the steps listed below:

1. Compile Your Personal data
2. Set Your Approaches
3. Choose Your Gear
4. Choose Your Traits, Hindrance and Languages

You can find the blank Descendant Files on page 205 or on **drivethru.com**. You can also use the Assassin's Creed® RPG App.

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IDENTITY: This is your character's name, including any applicable title, their age in the current year (2016), and a short biographical note, summarizing the main elements that describe a character's role in the world (or Time Frame, in the case of Witnesses).

QUOTE: Here's a brief sentence or motto, representing a character's purpose or personal drive.

APPROACH DIFFICULTY: The **Approach** Difficulty values represent how hard it is for your character to do something related to 4 different types of effort: **Action**, **Stealth**, **Wits**, and **Social**. The higher the value, the harder it is for your PC to complete a task related to that Approach. Conversely, the lower the value, the more confident and efficient the PC is at carrying out something. These stats come into play when you make an ***Approach check*** (see page 96).

SNAG: You suffer a **Snag** whenever your character fails an **Approach check**. When this happens, you must check the Snag box on your Character File corresponding to the failed **Approach**, or another if that's already Snagged.
Snags mark your character as suffering from something hindering their actions, possibly injuries or other sources of discomfort. In fact, characters already showing a full complement of 4 Snags and failing an Approach check become ***Broken*** (see page 101)

TRAITS: Traits are 2 descriptive elements that better define who your character is. These refer most likely to your character's profession or training, a physical advantage, a strong passion or talent, but also an emotional aspect or unusual quirk.

HINDRANCE: A Hindrance is a descriptive element that sometimes may turn into a real problem for your character or crew mates. It can be anything from a simple oddity of behavior to a rigid code of conduct. For example, an overwhelming sense of justice that pushes you to make things right at any cost, or the need to have control on anything and not tolerate the unexpected. Whatever your character's Hindrance is, you don't have to treat it necessarily as a flaw, but rather as that aspect of their personality that may create problems when they lose control over it.

LANGUAGES: The languages your PC can speak, read, or understand are listed here.

NOTEPAD: Use this space to write down anything that can help you remember details in game. For example, the names of people and places, temporary gear, etc.

ANCESTORS: Here you place your Ancestors' Files when playing in the modern day and register the name of your Descendant's known Ancestors.

WITNESS CARD: Here you place your chosen Witness File when you enter the Animus (see page 81).

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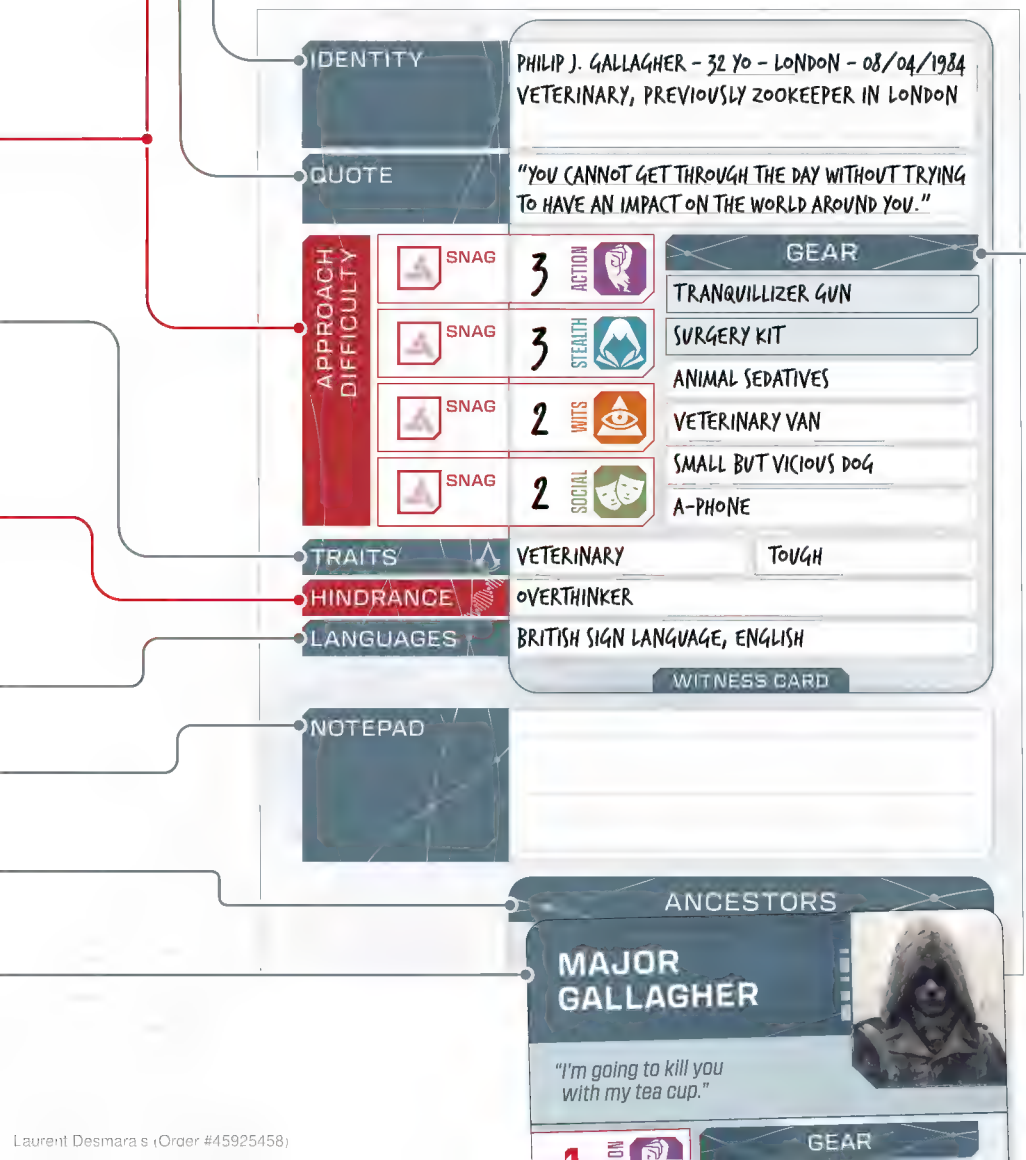
GEAR: These 6 slots contain your character's equipment, including your Signature Gear (see below). You can choose to fill these slots with useful items now, or leave empty one or more of them, to add items during the game.

SIGNATURE GEAR: The first 2 items of your Gear are those that most distinguish your PC, items that may be defined as iconic of their person: the briar-root fountain pen they use to sign all important contracts, the Swiss army knife their mentor gave them during their first years as a boy scout, the lucky Spanish doubloon that has been handed down from parent to first-born in their family, the pair of augmented reality sunglasses they developed with their startup, etc. Unlike standard Gear slots it is mandatory to choose your Descendant's Signature Gear items now.



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CREED AND HELIX SYMBOLS

A symbol listed next to a gaming element (a trait or special gear) indicates a feature of your character that can be invoked during the game to increase your chances of success when making an **Approach check**.

Approach check (see page 96).

The next to your Hindrance indicates that once during each Sequence, you can bring into play your Witness' Hindrance to advance your Sync level during a Simulation, or your **Descendant's Hindrance** to advance your Bleed level in the modern day.

Hindrance (see page 108).

The same icon next to your character's Sync and Bleed tracks indicates that an advancement can be triggered by your PC's Hindrance or by the achievement of a **Sequence's Key Objective**.

Sequence's Key Objective (see page 110, 115, 150).

XP: You use the XP boxes to keep track of the Experience level of your Descendant.

SYNC AND BLEED ADVANCEMENT BOXES: The Sync and Bleed level of your characters advance during the game, gaining you Extra Dice at each step, and activating Skills at determined steps (see page 110).
You keep track of your available Extra Dice by flagging the Creed symbol inside an Advancement Box. Once you spend a die, flag the Abstergo symbol instead.
If you own multiple dice sets, you can instead place a die in the Advancement Box whenever you reach a new level.

PIECES OF EDEN: Here you place any Pieces of Eden cards in your possession and register their names.

SKILL CARD SLOTS: Here you place your Skill Cards and register them (see page 114).

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1. COMPILE YOUR PERSONAL DATA

The top left side section of your Descendant File is used to register your personal information and any details you consider essential to represent who you are and what you're capable of.

All you need to fill this part is a few minutes to come up with the basic idea for your character. Here follow a number of questions you can ask yourself that can help you in figuring out the type of character you want to interpret:

- *What's your name, and how old are you?*
- *What do you do? What profession or vocation do you call your own?*
- *Can you come up with a quote, a brief sentence that best represents you, your way of thinking, or your personality?*
- *What are the things you're very good at? Things the Brotherhood can have a use for?*
- *Is there anything in your personality that you struggle with? What's the one flaw that usually gets you into trouble?*

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2. SET YOUR APPROACHES

As a Descendant, your physical and mental limits are represented by your **Approach Difficulty** values.

You start with a Difficulty value of 3 in each of the 4 **Approaches**, then you customize them by lowering the rating of 2 **Approaches** by 1, or 1 **Approach** by 2.

This customization results in 2 possible sets of values: 3 3 2 2 if you choose to lower 2 values by 1, or 3 3 3 1 if you choose to lower only 1 by 2 instead. Your customization will determine the type of Assassin initiate you want to play.

Some players might prefer to start their adventure with already experienced Descendants, possessing abilities already allowing them to make an impact on the course of the secret war. If that's what you're looking for at your game table and all players agree, you can consult the **Experience Level** paragraph on page 118 and create your Descendant accordingly.

3. CHOOSE YOUR GEAR

Throughout the game, you will experience moments where specific weapons and equipment may help you face a given situation and save the day. However, the game offers no predetermined lists nor specific statistics for any items you can carry around, and you are free to choose the ones that seem most suitable for your Descendant instead, entering them in your Gear slots.

This same freedom applies to their use in game: in general, any item in your Gear list allows you to do anything that makes sense to do with it in the fiction. Generally, items frequently allow you to approach game Scenes in ways you otherwise couldn't (see **Activating your Features** on page 107 for more details).

> *For example, a gun allows you to shoot, but you can also use it to threaten someone by pointing it at them, knock an enemy out, intimidate an NPC by pretending to improvise a mad Russian roulette on the spot, or trade it to acquire information from a shady merchant.*

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4. CHOOSE YOUR TRAITS, HINDRANCE AND LANGUAGES

Traits, Hindrance, and Languages are chosen at the start of the game in the same way you choose your Gear — there is no reference list for these Features, and you can come up with your own, keeping in mind the facets of your Descendant's personality and background (if you need suggestions, check the Witness Files in the Animi Network Deck).

As far as the choice of Languages is concerned, it is suggested that everyone in the Crew ends up being able to communicate with everyone else.

WHAT'S YOUR STORY, ASSASSIN?

"We're going to train you. Turn you into one of us."
- Lucy Stillman

When you create your Descendant File, take the chance to add hints about your life before you entered the Brotherhood. You can do it by entering a few words in the Identity and Quote sections, and choosing appropriate Traits and Signature Gear items that say something about your background. Your choice for a Hindrance and known Languages can help with that too.

However, whatever happened before the day the Brotherhood found you (or you found them) matters little when compared to what the future has in store for you. So, you don't need to come up with a fully detailed backstory for your character.

The real focus of the Assassin's Creed® RPG is your new, secret life and your mission. You can think of yourself as defined by your purpose, a strong emotional drive, or more simply, by the actions and choices you will make in game, opening to the possibility to build and evolve your character step by step, while playing.

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WITNESS FILES

As explained before, when your Descendants connect to the Animus, they are no longer fully themselves. They are synchronizing with someone else's memories, shedding their modern day selves to adopt the identity of others.

In game terms, when you enter a Simulation, you must replace the characteristics shown on your Descendant File with those of the Witness you will be playing in the Animus Sequence, be it either an Ancestor related to you by blood or an Echo.

Doing it is simple. The Animi Network Deck contains 90 cards describing Ancestors and Echoes to be used when playing Simulation Sequences taking place in each Time Frame explored in the game.

These cards are meant to be overlayed on your Descendant File, as shown in the illustration below (the Animi Network Deck is also available in digital form in the free official Assassin's Creed® RPG App).

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ONE ANCESTOR, MANY ECHOES

The Animus device unlocks genetic memories encoded within a subject's DNA, and projects them in a virtual, three-dimensional reconstruction.

When an Animus simulation is based on the ancestral memories of your Descendant, you enter the projection as your Ancestor, reliving his or her recollections in first person.

◆ VIKING AGE

This is why usually only one player enters the Animus as an Ancestor. The other players take part in the memory as Echoes, individuals who were present when the events locked in the memory took place. Should you return to the same time frame to further explore a memory, it is likely that you will once again take the role of the same Ancestor; on the contrary, it is instead plausible that the available Echoes will change, just as a crew of elite adventurers is hand-picked to complete specific objectives.

In game terms, every time you start a new Simulation Sequence, you can change your Echo with another one of your choice among those available for the same Time Frame.

THE MANY ECHOES OF A MEMORY?

During a simulation, the data that the Animus uses to reconstruct the point of view of each Echo is extracted from the ancestral memory of the active Ancestor, and from that of any passive observers (a passers-by, an opposing guard, etc.).

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THE FOUR APPROACHES

"There is no time. I will have to chance direct approach. I see no other choice."

- Connor

The next pages go into more details about your character's main features: the 4 **Approaches**, offering a number of examples to help you and the Reader choose the most appropriate attribute when making **Approach checks**.

Approach checks
(see page 96).

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ACTION

The **Action Approach** is best suited when quick reflexes and cold blood are key, and the best solution to a problem is to intervene openly and quickly, even if this means to expose oneself directly to threats and dangers.

Fighting, driving cars through narrow alleys, running at breakneck speed on rooftops, being exposed to extreme temperatures or physical effort, etc.

THIAGO (THE READER): *Your pursuers manage to get a ride of their own and are hot on your heels, their guns drawn. However, the carriages are racing too fast for the cobbled road as the horses are pushed to their limits. One of the pursuers climbs on the roof, trying to get a clean shot at you. Suddenly, while the other carriage flanks you, you realize that now is your opportunity to act.*

CHRIS (JACOB FRYE, ANCESTOR): *Perfect! I pull the reins on the side, and cut their road, smashing the side of my carriage on their wheels as hard as I can at full speed.*

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STEALTH

The **Stealth Approach** describes a course of action in which acting furtively and covertly is key, and the main objective is to avoid making noise, be seen, or leave a trace of your passage.

Dodging the laser beams of a security system, stealing a badge from a passing janitor, sneaking into a guarded entrance, hiding from sentries, using the Hidden Blade on an unaware target, etc.

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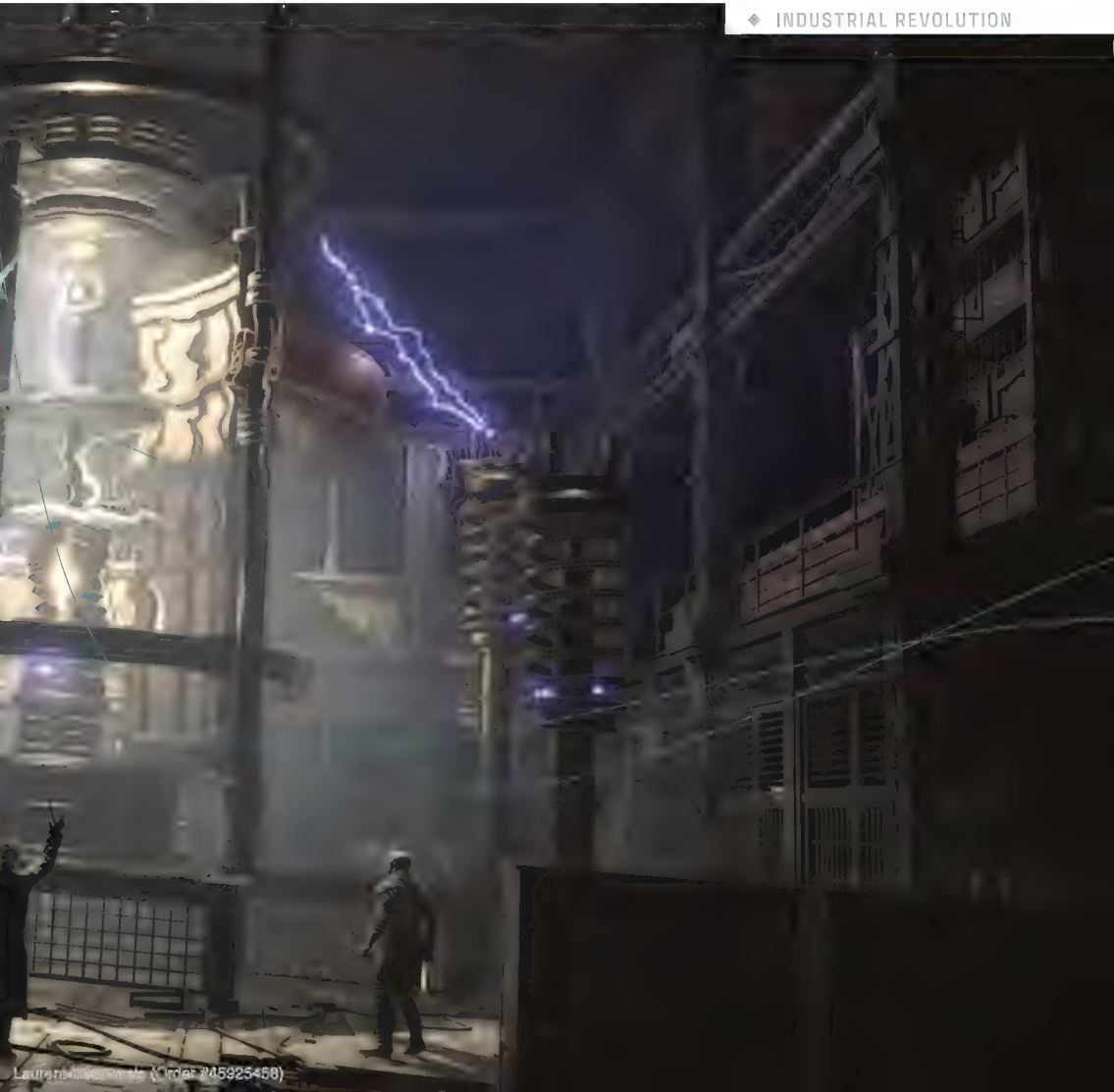
ANDREA (THE READER): *You have followed the Templar's tracks through the long secret passage, and you see in the room Sir David Brewster operating a machine in an attempt to charge and activate a piece of Eden.*

LUIZ (EVIE FRYE, ANCESTOR): *I will be silent as a cat, sneaking up behind their back. Is there a scaffolding above the machine or another suitable, elevated position?*

ANDREA (THE READER): *Yes. You can see an intricate metal framework right above it.*

LUIZ (EVIE FRYE, ANCESTOR): *Good. I sneak out from the shadows and climb the wall to reach the balcony above the scientist.*



Lauren Lisenmeyer (Order #45925458)

WITS

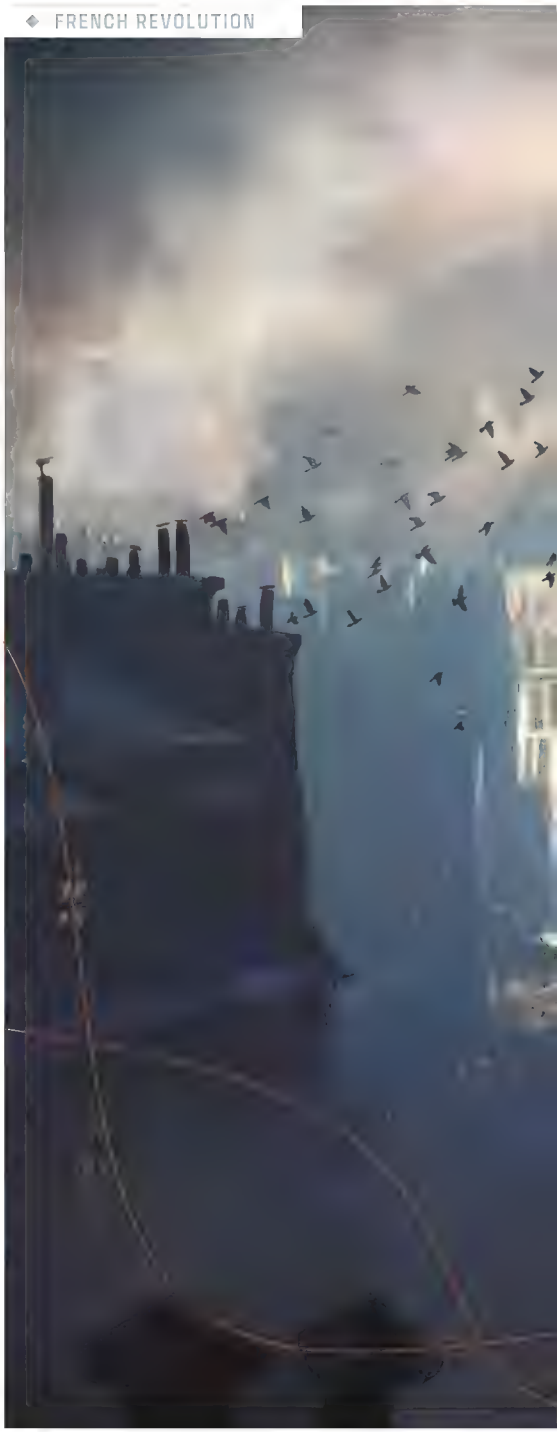
The **Wits Approach** describes a course of action in which cleverness and perception are key, and achieving the main objective requires mental sharpness and focus or possessing a specific expertise.

Analyzing the scene of a crime, bringing specific ancient knowledge to mind, searching for a secret door, sabotaging a truck engine, etc.

MAX (THE READER): *You're on the top of the building and can scan the entire Notre-Dame Square and the guillotine set up at its center. The square is crowded with people waiting to watch the impending executions. You have followed Sivert to Notre-Dame, where he intends to meet with his accomplices. You must find a way to reach him without being seen and, finally, kill him.*

MATHIEU (ARNO DORIAN, ANCESTOR): *Ok, since my allies are ready, mixed in with the crowd, I'm looking for Sivert's presence first, but also for any guards patrolling the place. Also, I'd like to verify the presence of a clear escape route should things get ugly. In short, I'm scanning the square to the millimeter!*

◆ FRENCH REVOLUTION



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SOCIAL

The **Social Approach** describes a course of action in which charisma and good judgment are key, and the main objective is to talk to people, whether it is to capture their attention, get something out of them, or convince them of something.

Bluffing during a high-risk deal, bringing someone to reveal precious info, entertaining an audience, inspiring a crowd to rebel against their oppressors, etc.

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CLAUDIA (THE READER): *Olaf, the mercenary company's leader, welcomed you and your group with all honors, inviting you to the banquet and ensuring that your cups were always full. However, he continued to refuse to even talk about the deal you came to offer, seeming more interested in the men playing orlog in the hall, commenting on almost each single die roll.*

ANTONIO (EIVOR, ANCESTOR): *Eivor downs the last drink and stands up, banging her fists on the table next to the chief. She loudly yells that she's challenging Olaf to an orlog match! My intention is to create a situation where Olaf can let his guard down and let me talk during the game about the deal we came here to make.*

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FILE_04:
<THE FIRST ANIMUS JOB>

Inez smelled the stink of London, heard its cacophony, carriage wheels on stone roads, gulls crying at a gray sky, accents she could barely untangle. Her nose filled with the rot of fish from the docks. To the north, a palace made of glass stood where she knew was a parking lot today. The reality of it all shook her. They'd explained how it worked before they put her in the machine, but the *"being here"* of it was the difference between watching baseball and being in the majors. Royce explained how inhabiting the memories of an ancestor might feel like body-dislocation. That didn't even begin to cover it.

This was not her body. Not her world. She saw with other eyes. Smelled with wider nostrils. She could feel the lack of her breasts and the bulge in her pants. A chill rode her spine like a chemical burn. People seemed smaller. Then, she realized it was she who was taller.

Of all her high school Dickensian imaginings, the actual city, the Smoke, came not at all close to this reality. The air hung heavy with grit, and breathing it irritated her senses.

Last night, this man she inhabited met a contact in a public house. She recalled it from his point of view. The other man's bulbous, veined nose. The kind of veins you get from drinking. Her father had them. The man whose body was now hers, Jacob Frye, had thoughts which bled into her own until they became a mélange she could not easily separate. Even his accent rolled from her lips as she mouthed his thoughts before a dollymop... and how did she know that word?... stared from gaudy, painted eyelids, causing Inez to stop. Talking to oneself wasn't acceptable in any era, apparently.

She piloted the body through a dense throng of people gathered round a plinth atop which stood some bronze hero. Her boots... his boots... clicked on cobblestone, and she had ears keen enough to hear them above the din. She felt as if she'd possessed someone or perhaps, he possessed her.

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She found herself wending down roads and alleys. Boot leather on cobblestone, flagstone, dirt. Names came to her as she passed, of public houses and shopfronts, of the streets themselves, but they came at the same once-removed as the body. The man she inhabited rolled his shoulders and neck as he entered a specific pub called The Spotted Fawn. The stale smell of ale spilled, of cheap perfume, of the place's dank, sweaty walls. Her eyes found a man in a corner table. His eyes hooded by a heavy, prominent brow. She knew this was her target. Took a seat at the bar and blended in. Waited. She watched the man in a mirror behind the bar, a mirror world where left was right. She read his body, his face. How soon would he go to the loo, and why did she think of it as the loo now, herself? That was something she only ever heard on TV.

Soon. Soon, his bladder would take control and move him to the bathroom like a puppet. She rose and went there first, quietly, the back hall leading to the alley and the loo lit poorly by a lantern. She stepped in. Waited.

The moment the man came in, she grabbed his throat so he couldn't scream, then dragged him inside. A kick to his stomach doubled him over. She had a fist of his hair in her hand and she pulled his head forward so her blade could slide beneath the skull and into his brain. He spasmed once and was still. It was done.

To be sure, she checked his eyes, then slipped out. In the alley, she wanted to retch again. Though this time not for the bodily displacement but for what she'd done. What she knew she'd do in the future and, in that future, to people who weren't already a century dead and gone.

She came up panting from the machine they called the Animus. Sweat in her eyes like salt. She wiped it away. Royce was there with a med-tech. *"Your heart rate's too fast,"* Royce said, *"You'll have to even that out as you get used to this."*

Get used to this. The words hung there in her mind beyond the afterimage of a spectral London. And knowing she would get used to this both thrilled and shamed her.

Laurent Desmarais (Order #45925458

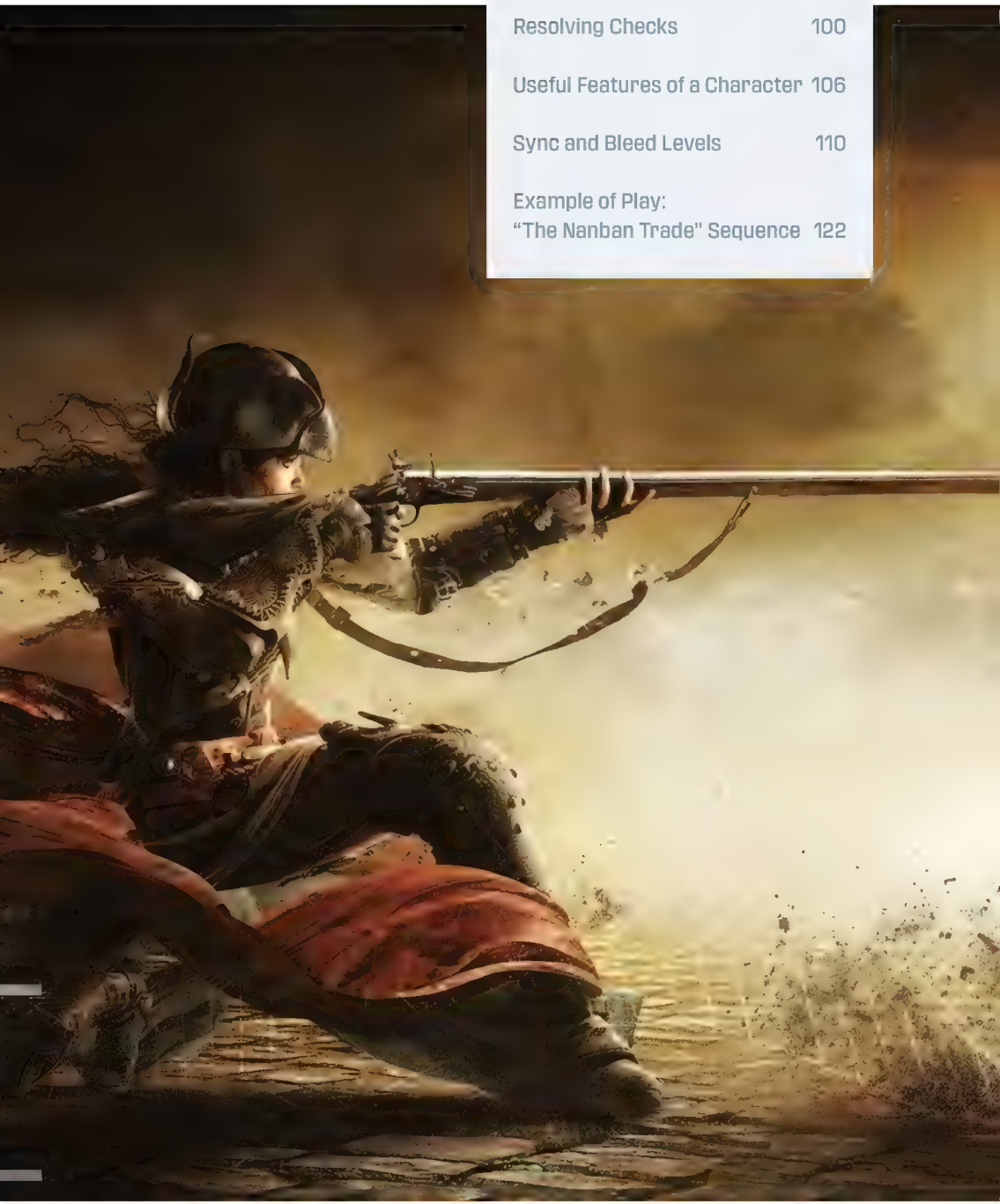
SECTION CONTENT

Resolving Checks 100

Useful Features of a Character 106

Sync and Bleed Levels 110

Example of Play:
"The Nanban Trade" Sequence 122



ACCESSING
BOSTER&D CLASSIFIED
DATABASE

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SECTION 3-0

THE MATCH SYSTEM

"I seek liberty and freedom, not for myself, but for those to whom such fundamental rights are denied. I am their shield, their sword and their only hope."

- Aveline de Grandpré

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The Match System uses a custom set of 6-sided dice. Each of the 6 sides feature a different symbol. 4 sides show the symbols of the 4 characters' Approaches, while the remaining 2 sides show the **Abstergo** and **Creed** icons.

If you don't have access to the Assassin's Creed® RPG custom dice set, you can use regular 6-sided dice, considering each numerical result to correspond to an icon as indicated below.

1 | 2 | 3 | 4 | 5 | 6

APPROACH CHECKS

See **Structure of the Game**, page 26

As **explained previously**, when the consequences of your actions during a Scene are not easily adjudicated by the Reader, you may need to make an **Approach check**.

In the Assassin's Creed® RPG, this happens especially when you are facing a **Challenge**, a critical situation that you must confront to achieve a **Key Objective** during a Sequence.

Whatever the reason why an Approach check is required, to resolve it you must apply the following steps:

1. Choose the Approch Difficulty to take into consideration, among **Action**, **Stealth**, **Wits** and **Social**.
2. Roll the 6 Assassin's Creed dice and compare the result to the **Approch Difficulty**.
3. After the roll, if you have any available **Extra Dice** you can decide to roll 1 or more of them, adding their results to the overall result of the roll.

See **Resolving Check**, page 100

Usually, the intent behind your actions and the circumstances causing the **Approach check** in the first place should make the decision simple enough.

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For example, the act of attacking an enemy guard to take them out, with no additional descriptive element, could be intended as an **Action Approach** as well as a **Stealth Approach**. In this case, the question you should ask yourself should be about your primary intent. Are you trying to eliminate the guard at all costs without worrying about any consequences and then be ready to use your machine gun and blow up the whole room? Or would you prefer to take out the guard silently, without being spotted or attracting the attention of nearby patrols? In the first case, you are tackling the Scene with an **Action Approach**. In the second, a **Stealth Approach** would be more appropriate.

In the (rare) case of indecision, we suggest discussing the matter with the Reader and the other players to reach a mutual decision. If that doesn't solve the dispute, the Reader must adjudicate, trying to consider all elements at play.

But remember, you don't need to make an **Approach check** every time you do or say something during a Scene. You should roll only when something seriously challenges your abilities and training.

◆ ANCIENT GREECE

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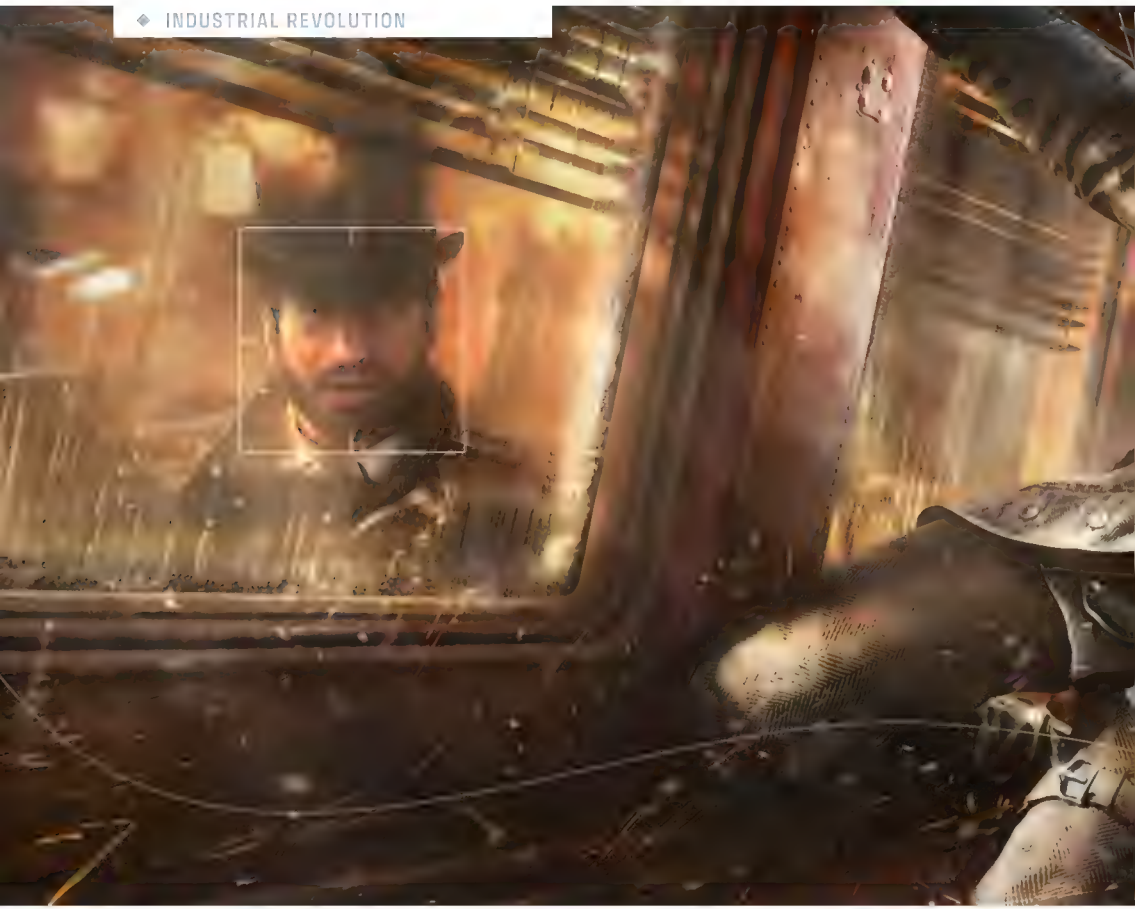
REACTION CHECKS

A **Reaction check** is an **Approach check** that is prompted by an unexpected threat described by the Reader that risks jeopardizing your current circumstances.

For example, a speeding car emerges from a tight turn threatening to hit you, a guard stops you asking for papers you don't possess, an alarm starts a countdown that threatens to lock a door unless you enter a code on a pad.

When such a threat emerges, you are always entitled to make a **Reaction check**, with the goal of neutralizing or minimizing the effects of the menace. You are free to choose the Approach Difficulty you consider most appropriate. Once again, the current circumstances and the nature of the threat causing the check should make the decision simple enough.

◆ INDUSTRIAL REVOLUTION



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In the example above, a **Reaction** check rolled against your **Action** **Approach** Difficulty would allow you to dodge the oncoming car, a **Social** **Approach** check can let you act with proper indignation for being asked for documents and let go, a **Wits** **Approach** check can let you remember (or guess!) the right code or admin password.

Yet, given the sudden and unexpected nature of such threats, characters must react on the spot from a disadvantaged position. For this reason, when you make a **Reaction** **check** and you roll 1 or more **Abstergo** results, a **Setback** occurs regardless of whether your Approach was Snagged or not.

Setback
See page 102

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RESOLVING CHECKS

To resolve an **Approach check**, you roll the dice and look for results showing the icon corresponding to the **Approach** selected for the check. For example, if you are attempting a **Stealth Approach check**, you look for dice results showing the **Stealth icon**.

Dice results showing the required icon are called **matches**. For a check to be considered successful, you must obtain a number of matches **equal to or higher than** the Approach Difficulty set for the roll.

More specifically, when you make an **Approach check**, you might obtain a number of different results, ranging from a success to a failure, and including unexpected Setbacks.

- **Success.** If the number of matches you got on your roll **is equal** to your Approach Difficulty, you succeed, reaping the benefits of your success.
- **Success with Raise.** If your successful roll produced matches **in excess** of your Difficulty you may be granted a **Free Raise**.

See **Free Raise** on page 105.

- **Failure.** If the number of matches **is lower** than your Approach Difficulty, you fail and you must flag the **Snag** box corresponding to the Approach you just used. If it is already Snagged, you must choose another unmarked Approach. If all your Approaches are already Snagged, you are now Broken.

Setback! If your Approach is **Snagged** and you rolled 1 or more **Abstergo** results, a **Setback** occurs (regardless of whether the outcome was a success or a failure).

See **Setbacks** on page 102.

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SNAGS

As indicated in the previous page, if you make an Approach check and fail, you must **flag** the Snag box on your Character File that corresponds to the failed Approach or a different one at your choice in case that one is already flagged.

A Snag indicates a source of discomfort, harm, or even an injury, that **actively hinders** you whenever you do something requiring a check using a flagged Approach. For example, a Snagged **Wits** Approach may indicate a concussion, while a Snagged **Social** Approach may indicate a black eye, or simply a particularly unkempt and disheveled look.

> BROKEN CHARACTERS

Should you ever accumulate a Snag in each of the 4 Approaches and fail on an Approach check you become **Broken**:

- If you're playing a Modern Day Sequence, you are knocked unconscious, incapacitated or stunned, or similarly taken out of the picture. You are at the mercy of your enemies, unless your fellow crewmates can help you or take you to a safe place (see below).

- If you are playing a Simulation Sequence (especially as an Ancestor), the Reader must determine if an occurrence similar to what described above is compatible with the memory fragment being played, or if you momentarily fall **out of sync**. In this case, you leave the Scene and come back with a Sync level lowered by 1 step at the beginning of the next Scene.

Out of sync
(see Desynchronization, on page 117).

You recover from Snags by resting in a safe place. The number of Snags you can cancel is at the Reader's discretion, but depends on the time spent resting, and on the availability of any medical treatment.

THE PASSAGE OF TIME

Gameplay in the Assassin's Creed® RPG focuses exclusively on the salient moments of a story. This means that Scenes within the same Sequence may follow one another closely, or can happen at distant moments in time. The Reader must take this into consideration when allowing players to recover from Snags between Scenes, or even Sequences.

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SETBACKS

Whenever you roll 1 or more **Abstergo** results on a Snagged Approach check, or on a **Reaction** check, the outcome of your action is influenced by an unexpected narrative Setback. It doesn't matter whether the check was successful or not — You succeed **but** something unexpected happens, or you fail **and** something unexpected happens.

The number of **Abstergo** results rolled determines the level of complexity, risk, or threat of the Setback, differentiating the results into **minor** or **major** Setbacks.

- or If the Setback was provoked by 1 or 2 **Abstergo** results, then it's a **minor Setback**.
- If the Setback was provoked by 3 or more **Abstergo** results, then it's a **major Setback**.

The main difference between a minor and a major Setback is primarily their narrative impact on a Scene. Minor Setbacks inflict lesser disadvantages on 1 or more characters. They're narrative obstacles that can temporarily push away an objective. Major Setbacks introduce more dramatic consequences or greater disadvantages that can significantly alter the current Scene.

◆ AMERICAN REVOLUTIONARY WAR

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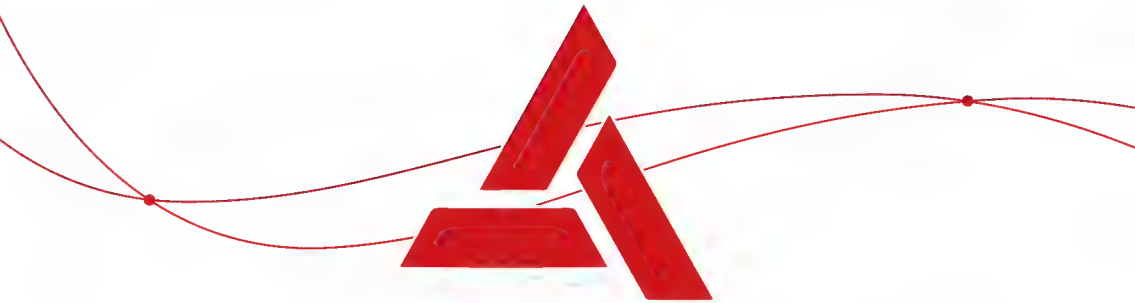

EXAMPLES OF SETBACKS

Here's a short list of how Setbacks can be inserted narratively during the game, to help you come up with your own:

- **A Fatal Mistake.** Yu Shu Lien fails an **Approach check** made to hack an Abstergo's drone using her Snagged **Wits**, rolling 1 **Abstergo** result and thus triggering a **minor Setback**.
  "Not only can't you hack the Abstergo device, but you're quite sure it has just sent an alert to its registered owner"

- **Wrong Way.** Major Gallagher succeeds on a Snagged **Stealth check** made to enter the German soldiers' facility, but also rolls 1 **Abstergo** result triggering a **minor Setback**.
  "You're in, yes, but it looks like you've just entered a dorm room full of sleeping guards."

- **Bad Luck.** Mac fails on a **Reaction check** made to avoid getting hit by bullets while driving at high speed. Also, he rolls 3 **Abstergo** results triggering a **major Setback**.
  "With gray smoke and the hiccup of the engine, you understand that the bullets must have disabled the Jeep. As your vehicle slows down, the Templar's van speeds off across the desert road."

- **An Innocent in Danger!** Shao Jun fails on a Snagged **Stealth check** made to hide the Templar spy through a crowded street in Florence and rolls 1 **Abstergo** result triggering a **minor Setback**.
  "The woman you were chasing must have noticed you. She suddenly grabs a passer-by, pointing a blade at their throat, yelling at you to back up immediately."

- **Sometimes They Come Back.** Bayek succeeds on a Snagged **Action check** made to shoot an arrow to the Order of the Ancients' champion, but also rolls 3 **Abstergo** results, triggering a **major Setback**.
  "You are sure you've hit him. You saw him fall to the ground under the impact of the blow. Yet, he's back up already and starts shooting back at you."

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▸▸ CALLING RAISES

Your Approach Difficulty values represent how hard it is for you to accomplish an action under most circumstances. At times, the Reader may consider that what you describe as your Approach to a situation warrants for a tougher opposition.

> In game terms, when a situation is easier said than done, the Reader may **call a Raise**, and increase your Approach Difficulty by 1 before rolling the dice.

Calling a Raise may happen either because the Reader considers that what you are describing is *particularly difficult or complex*, or because you *voluntarily raised the stakes* to gain an additional advantage over a standard roll. In the latter case, you must clearly state what additional benefit the Raise will grant you in the case of a success.

EXAMPLES OF RAISES INCLUDE: trying to seduce a senator who's a veteran of diplomatic struggles, and can see most flirting tactics from a mile away; attempting to open a bank's safe but it's a very recent model, proving to be a tough challenge for your skill as a burglar; extract information from an individual making conversation during a party, while registering the activity of patrols around the building.

RICKY (DESCENDANT): *I want to take out that guard before the alarm goes off. Reader, is it possible to hit her without her uniform getting dirty? It could come in handy for me later.*

GUILE (THE READER): *Sure, just know that it will require a Raise.*

RICKY (DESCENDANT): *Perfect. Then, I'll try!*

GUILE (THE READER): *You have an* **Action** *Difficulty of 2, so your Raised* **Approach** *Difficulty for the check becomes 3.*

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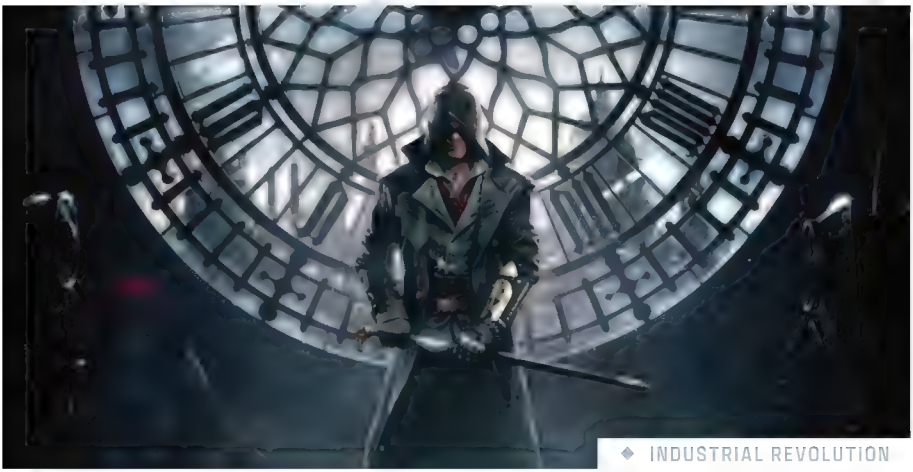

◆ INDUSTRIAL REVOLUTION

> FREE RAISE

A **Free Raise** may happen after a particularly successful roll, when you obtain at least 2 matches in excess of those required by an Approach check (including any Raises).

> You get 1 Free Raise for each 2 matches in excess of the required ones.

When you score such a roll, you gain an unexpected advantage in addition to the already positive outcome of the roll. You are free to suggest what it is in terms of fiction, or you can ask the Reader to determine it based on the current circumstance. In any case, the advantage gained may not exceed one that would have required a Raise before the roll was made.

NOTE: *It is possible to get multiple Raises during a single Approach check, by combining the various methods. For example, an Approach check could see its Difficulty raised by 2 because the described course of action was deemed very hard by the Reader, and the player voluntarily raised the stakes by asking for an additional advantage, and it may result in an additional Free Raise if the result of the roll exceeded the increased Difficulty by 2 matches.*

RICKY (DESCENDANT): *I called 1* ***Raise*** *before the roll and I got 3* **Action** *matches and 2 Creed results. Since I previously activated my Signature Crossbow, the Ol' Betsy, and my Marksman Trait, they both count as a match! So, 5 matches, right?*

JULIA (THE READER): *Perfect. So, you have 3 extra matches, granting your called Raise and an additional Free Raise!*

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USEFUL FEATURES OF A CHARACTER

The vast majority of elements featured on a Descendant or Witness File do not simply have a descriptive purpose. They can be used to effectively modify your chances to succeed in your actions and thus achieve your goals.

These elements are collectively called **Features**, and they can be **activated** to gain different benefits during an Approach check or even to influence your Sync or Bleed levels.

> The way you can bring your Features into play is simple. All you need to do is choose Features that seem appropriate to the situation at hand and integrate them consistently into the description of your approach to the Scene.

You can insert a Feature into your descriptions *explicitly* as well as *implicitly*, as you prefer or as it suits your playing style.

For example, you can activate your character's Agile Trait implicitly, simply by saying that you *"crawl nimbly to sneak behind the bandit"*. Otherwise, you can refer to your character's Trait directly instead, by saying that *"my character is Agile and sneaks behind some crates."*

Both descriptions above are acceptable as long as they're consistent with the Scene being played. The important thing is that all players at the table feel at ease, being free to describe their characters' moves in the way they feel comfortable with.

CONSISTENCY

The activation of Features is limited by fictional consistency. To be activated, Features must feel plausible and make sense within the Scene being played. As always, discuss it with the other players and the Reader in case of doubt.

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ACTIVATING YOUR FEATURES

This section presents the different types of Features you can use in game, how you can activate them, and the effects of their activation.

A character's identity, and known languages are self-explanatory and do not need specific rules to explain their usefulness in roleplaying terms. Knowledge of a foreign language may allow a Descendant to read a document, while the good looks of another may easily grant them access to an exclusive party. The use of a character's Quote, Gear, Signature Gear, Traits, and Hindrance are instead detailed in the following paragraphs.

> QUOTE

You can activate your character's Quote Feature once during each Sequence to regain 1 spent Extra Die.

To activate your Quote, you should take an action embodying the significance of your Quote, or have your character pronounce the Quote verbatim at the right moment, in a suitable situation.

> GEAR

You can activate an item of Gear to use it whenever appropriate, allowing you to take specific actions. For example, a revolver allows you to shoot at your enemies, while you can use a lighter to set fire to a tent or approach someone at a bus stop by offering to light up their cigarette.

EMPTY GEAR SLOTS

If the Reader agrees, you can fill an empty Gear slot in your Descendant File at any time, on the go, with an item of your choice that you could reasonably possess or be able to retrieve at a moment's notice.

CHANGING GEAR AND TEMPORARY ITEMS

At the beginning of each new Sequence, you can change any ordinary item in your possession (not Signature Gear items) with different ones, following the usual consistency rules.

Additionally, if the Reader agrees, you can pick up items found in a location without considering them as part of your Gear. Such items are temporary and can be used only until the end of the current Sequence or until you get rid of them. As usual, adding a piece of temporary Gear must be done with coherency and common sense.

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> SIGNATURE GEAR AND TRAITS

Before you make an **Approach check** you can activate 1 or more of your Traits as well as 1 or more of your Signature Gear items, to consider 1 **Creed** result for each activated Trait or Gear as a match.

NOTE: *Each Signature Gear item also counts as a Gear item for the purpose of its general usability in game as described above.*

> HINDRANCE

See **Sync and Bleed level**, page 110

You can activate your character's Hindrance to advance your current **Witness' Sync level or Descendant's Bleed level** by 1 step.

To insert your characters's Hindrance into the narration, you must explain how it creates an unexpected obstacle for you or the whole Crew in the Scene. For example, you could activate Ezio Auditore's *Justice* Hindrance describing how, during a secret mission, you reveal your presence to the enemy to stop the execution of an innocent.

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> BLEEDING EFFECT FEATURES

When you select the Ancestors of your Descendant (see page 145), you place their Witness Cards on your Character File in the appropriate "Ancestors" section (see page 74).

This is important because during Modern Day Sequences you can always activate an Ancestor's Quote, Traits, Hindrance, and Signature Gear as they were those of your Descendant (in the case of an Ancestor's Signature Gear, the Descendant must own a compatible item).

This is possible thanks to the Bleeding Effect (see page 119) that allows Descendants to gradually display capabilities typical of their Ancestors, talents that allow them to make incredible things.

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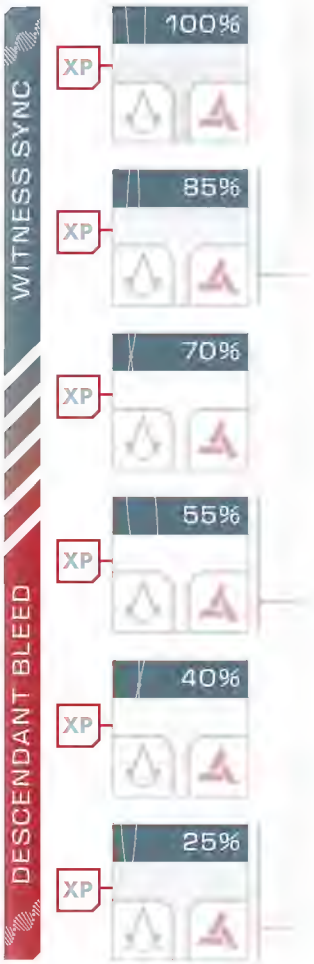
SYNC AND BLEED LEVELS

"You've picked up every single one of Ezio's skills. The adoption rate is fantastic. Another day or two and we'll be done."

- Lucy Stillman to Desmond Miles



The **Sync** and **Bleed** levels of your character represent respectively how much your Witness is *synchronized* with an ancestral memory when in the Animus and how much your modern day Descendant is benefitting from the *bleeding effect* that allows a Descendant to develop in real life the skills of an Ancestor whose memories they explored.

> The starting Sync level of all Witnesses is determined at the beginning of a Simulation Sequence (see page 116), and it advances by 1 step every time that they complete a **Key Objective**.

> The Bleed level of a Descendant at the beginning of a Modern Day Sequence is determined by their XP level (see page 118), and it advances by 1 step every time that they complete a **Key Objective**.

Sync and Bleed levels have 6 steps, marked as 25%, 40%, 55%, 70%, 85%, and 100%. You record your current Bleed or Sync level by marking the appropriate box on your Character File with a pencil.

KEY OBJECTIVES

Each Sequence presents 1 or more goals for the characters to achieve. These can be created by the Reader or be listed in the text of a prewritten adventure. See page 115, 150 for details.

If you have a complete Assassin's Creed dice set available, you can use the dice to record your Sync and Bleed level as explained on page 112 (Keeping Track Of Your Sync And Bleed Levels).

Laurent Desmaras (Order #45925458)

Characters reaching a new Sync or Bleed level gain an Extra Die and unlock a new Skill at intermediate steps.

- You can spend each Extra Die once during a Sequence to add it to an **Approach check** after a roll (but you must choose how many Extra Dice you spend before rolling them).
- Every time you unlock a Skill card slot you can load a **Skill card** describing a peculiar special ability of a character.

See **Activating Skill Cards**, page 114.

Laurent Desmaras (Order #45925458)

EXTRA DICE

Extra Dice are an additional resource allowing you to enhance your chances of success during a check. As previously explained, you receive Extra Dice when you advance your Sync or Bleed level.

> Whenever you make an **Approach check**, after you have seen its result you can roll a number of Extra Dice, taking them from those available to you. You must choose how many to spend before you roll them all at once.

Used Extra Dice are considered spent and cannot be rolled again until the following Sequence (Extra Dice continue to be considered spent also if two Sequences are considered by the Reader to directly follow one another, as part of the same narrative).

KEEPING TRACK OF YOUR SYNC AND BLEED LEVELS

To mark an Extra Die as available, place it on the bar in the center of your Descendant File with the **Creed** side up. Once you spend it, you can put it back with the **Abstergo** side up instead, marking it as spent. Remember that when you activate your Quote in a Scene, you can flip back a spent die on its **Creed** side.

Spending Extra Dice does not affect the benefits granted by the Sync or Bleed levels reached.

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- In a Simulation, spending Extra Dice represents the Animus device actively correcting the Sequence to align with the actual course of events as recorded in the genetic memory.

- In a Modern Day Sequence, spending Extra Dice represents how you exploit your Ancestors' memory through the bleeding effect (see page 118). The *bleeding effect* causes your Ancestor's genetic memories to overlap your own, allowing you to temporarily absorb their capabilities, expanding yours dramatically and thus increasing your chances of facing tough challenges.

◆ SIMULATION GLITCH

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ACTIVATING SKILLS CARDS

- Upon reaching Bleed Levels 25%, 55% and 85% you get to choose new Skills for your Descendant. Choose a Skill card from the deck, load it onto your Character File and register its name on the appropriate box (Skills chosen for your Descendant are permanent and can't be changed until you become a Master Assassin – see page 119).

- When you enter a Simulation Sequence, you select a number of Skill cards based on your starting Sync level, choosing them freely from those in the Skill cards deck. You will discard those cards once you leave the simulation.

The effects described on each Skill card can be narrative and/or mechanical. Narrative effects introduce gameplay elements that allow your character to describe their actions taking into account specific additional abilities (e.g. Eagle Vision might allow the character to spot enemies in the area without the need for a **Wits check**). Mechanical effects instead provide gameplay elements that directly interact with **Approach checks**, allowing you to repeat a roll, to consider specific dice results as matches, and so on.

You can find a list of all **Skill cards** on page 192.

NOTHING IS TRUE, EVERYTHING IS PERMITTED

When you enter the Animus to experience a Simulation, you are witnessing events that have already occurred in the past and whose outcome cannot be altered. What does this mean in terms of gameplay?

Actually, it's relatively simple. In the Assassin's Creed® RPG, the players are free to decide what their characters do, and thus directly influence the creation of the event they are investigating, but in the fiction, their actions are considered to exactly follow what already occurred in the past, what the players choose to do during the game is what the Witnesses they impersonate did when the original memory was first created.

The aim of entering the Animus and investigating a DNA memory is not really about discovering what happened, but how it happened. In other words, by playing out a Simulation Sequence, the players 'discover' how things went by directly making them happen.

Laurent Desmarais (Order #45925458)

KEY OBJECTIVES

While playing with real history is part of the charm of Assassin's Creed, it is not the goal of the game to let the players change well-known historical facts or alter events established in the game's fiction.

In practical terms, those events that must forcibly occur in the game are usually indicated as the Key Objectives of a Simulation Sequence (see page 150). If the players fail to complete such an objective or do something that would otherwise dramatically alter the course of history or the storyline of the game's lore, the Reader can choose to Desynchronize them from the Simulation.

◆ AMERICAN REVOLUTIONARY WAR

ASSASSINATION
Whenever you make a Stealth check in a situation where you called upon your assassination abilities, you can consider up to 2 Wits results as 1 additional match each.

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SYNCHRONIZATION

"Unfortunately, when we try and open the memory, your mind withdraws. You lack the confidence to step into your ancestor's body."

- Lucy Stillman

The subconscious of a modern day individual tends to reject memories that it does not remember experiencing, and thus requires gradual acclimatization. The process of easing your mind into the identity of an Ancestor is called **Synchronization**.

In game terms, each time a new Simulation Sequence begins, the participating Descendants must synchronize with the genetic memory being explored. The result of this attunement is their **starting Sync level**.

> The starting Sync level of all Witnesses in a Crew is equal to **6 (100%) minus the number of Key Objectives** of the Simulation Sequence.

For example, a Crew entering a Sequence with 3 Key Objectives starts with a Sync level of 3 (55%).

Starting a new Sequence with a Sync level already at 25% or more is absolutely consistent with the game's fiction. In the game, you play out a selection of Sequences, chosen to include only the most salient moments of a specific event involving the Ancestors, glossing over the many hours that your Descendants actually spend in the Animus, investigating all those minor events and occurrences that are necessary to reach the critical ones.

SYNC LEVEL ADVANCEMENT

- **25%:** You gain a first Extra Die and you can load a Skill card of your choice in the first Skill card slot.
- **40%:** You gain a second Extra Die.
- **55%:** You gain a third Extra Die and you can load a Skill card of your choice in the second Skill card slot.
- **70%:** You gain a fourth Extra Die.
- **85%:** You gain a fifth Extra Die and you can load a Skill card of your choice in the third Skill card slot.
- **100%:** You gain a sixth Extra Die. Sequence, the players 'discover' how things went by directly making them happen.

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> DESYNCHRONIZATION

Just as your Crew's successful actions allow them to better Synchronize to the genetic memory they are exploring, there are adverse circumstances that can disrupt their attunement and cause them to **Desynchronize** instead.

The Desynchronization of a Witness during the Simulation Sequence occurs mainly in 3 cases:

- When the Witnesses fail to complete a **Key Objective** of the current Sequence.
- As a consequence of specific **Setbacks** or Sequence special rules.
- When your Witness becomes **Broken**.

When a Witness desynchronizes, you must decrease their Sync level by 1 step. Losing a Sync level makes the Witness lose all benefits granted by that level (Extra Die and Skill card).

A Witness desynchronizing from a Sync level of 25% starts glitching and disappearing intermittently from the virtual reality of the Simulation and is to be treated as Broken for the rest of the Scene. At the beginning of the next Scene, the character is back in action with a Sync level equal to 25%.

HOW TO RUN A DESYNC IN-GAME

1. **Red Blur:** For a few moments, the Simulation takes on a red filter and starts to go out of phase and glitch. However, after a few brief moments, it re-stabilizes, and everything apparently returns to normal without interrupting the current Scene. It is possible that some details could change compared to a few moments before (where there was the corpse of an innocent, there could be no one or the victim could be once again healthy and intent on his business, and similar things).
2. **Blank Out:** The Simulation rapidly goes out of phase, glitching and deconstructing until a dazzling white fade-out interrupts the current Scene. Player Characters could momentarily return to the limbo of the memory corridor rather than being directly ejected from the Simulation. However, in most cases, to not break the rhythm of the game too much, it may not be the case to play this Desync phase. What is more important is, in fact, explaining to the players what went wrong and how things could have gone instead. From that moment on, if the Simulation Sequence is not finished and includes Key Objectives that the Witness can still complete, all you need to do is re-frame the Scene according to the new assumptions aligned with the past events and let the Witness face continuing the Simulation.

Laurent Desmarais (Order #45925458)

BLEEDING EFFECT

"What we're saying, Desmond, is if you're not careful, you may not need the Animus to visit with your ancestors. Which wouldn't be a bad thing assuming you could control it. Up until now, though, no one has."

- Shaun Hastings

BLEED LEVEL ADVANCEMENT

- **25%:** You gain a first Extra Die and you can load a Skill card of your choice in the first Skill card slot.
- **40%:** You gain a second Extra Die.
- **55%:** You gain a third Extra Die and you can load a Skill card of your choice in the second Skill card slot.
- **70%:** You gain a fourth Extra Die.
- **85%:** You gain a fifth Extra Die and you can load a Skill card of your choice in the third Skill card slot.
- **100%:** You gain a sixth Extra Die.

The bleeding effect is a psychosomatic condition brought on by prolonged exposure to the Animus device. When uncontrolled, the condition causes vivid hallucinations related to those memories that an individual has explored. Despite its potential dangers, both Assassins and Templars have experimented with the bleeding effect to benefit from a number of positive side effects. In particular, the unlocking of a subject's genetic potential and the adoption of an Ancestor's abilities.

> In game terms, each time a new Modern Day Sequence begins, the participating Descendants display a **starting Bleed level** equal to their current **Experience level**.

For example, Descendant Philip J. Gallagher has an Experience level of 3 (3 XP). He thus starts each Modern Day Sequence with a Bleed Level of 3, granting him 3 Extra Dice and 2 active Skill cards loaded in the first 2 slots.

EXPERIENCE LEVEL

"I'm Tom Stoddard, Master Assassin. I'm Hiram Stoddard, creedbreaker. I'm Quila, the fastest damn Chasqui in the Inca Empire. I'm twenty-three going on six hundred, which means I've learned a few things."

- Charlotte de la Cruz

Playing the Assassin's Creed® RPG you will find yourself entangled in missions and adventures that have nothing to do with the typical challenges of everyday life, as you lift the veil hiding the real history of humanity, and end up fighting in

Laurent Desmaras (Order #45925458)

a millennia-long secret war for the salvation of humankind. All of this cannot fail to change you and lead you to improve the abilities and traits you need to survive and play your part in this story.

> In game terms, your experience is measured in 6 levels (XPs), marked as a column of boxes parallel to the Sync & Bleed level bar on your Descendant File. At the start of the game, you haven't gained any Experience yet, and none of the XP boxes next to the Bleed level bar are checked.

Whenever the Reader determines it is time for you and your Crew mates to advance in Experience, you **check 1 XP box** (in ascending order: 25%, 40%, 55%, 70%, 85%, 100%).

When this happens, you permanently gain the benefits of the corresponding Bleed level. That is, at the start of a new Sequence, your Bleed level always resets to the corresponding Experience level.

> Additionally, at intermittent steps starting from the second (40%, 70%, 100%), you get to permanently lower 1 of your Approach Difficulty value by 1 (note: no Approach Difficulty value can be lower than 1). Choose which value to lower and update your Descendant File.

> Then, each time you advance your Experience level, you can modify one of your Features. For instance, you might choose to replace your Quote with a new one inspired by in-game events and experiences, or you could exchange your 'Brave' Trait for the 'Swift' Trait, having realized that a touch of fear actually enhances your speed in the perilous situations encountered during Modern Day Sequences.

> Finally, at 100% you become a **Master Assassin**: At the beginning of each Sequence, you can change any Skill card with another one of your choice. From that moment on, whenever you would be entitled to advance your current Bleed level by 1 step (either through using a Feature or achieving a Key Objective), you regain 1 spent Extra Die instead.

EXPERIENCE LEVEL ADVANCEMENT

- At each XP Level, you may change one of your Features.
- On your second, fourth and sixth XP Level (40%, 70%, and 100%) you can lower an Approach Difficulty value of your choice by 1.
- At 100% you additionally become a **Master Assassin**.

Laurent Desmarais (Order #45925458)

◆ FRENCH REVOLUTION

▸▸ EXPERIENCE THROUGH MILESTONES

In the Assassin's Creed® RPG you don't earn Experience points when you eliminate opponents, complete Key Objectives, or finish random Sequences or encounters, but rather at precise points that mark the progress of the adventure's plot.

> Generally, you reach a new Experience level when the Reader deems that the current narrative arc of the plot (a Chapter of a storyline) is completed and you and your Crew are in a safe location.

You have 6 XP to earn before becoming a Master Assassin, and you certainly can't expect to go from zero to hero within a couple of weeks.

More about this is explained in **The Assassin's Creed Campaign Game** section, on page 141.

Laurent Desmaras (Order #45925458)

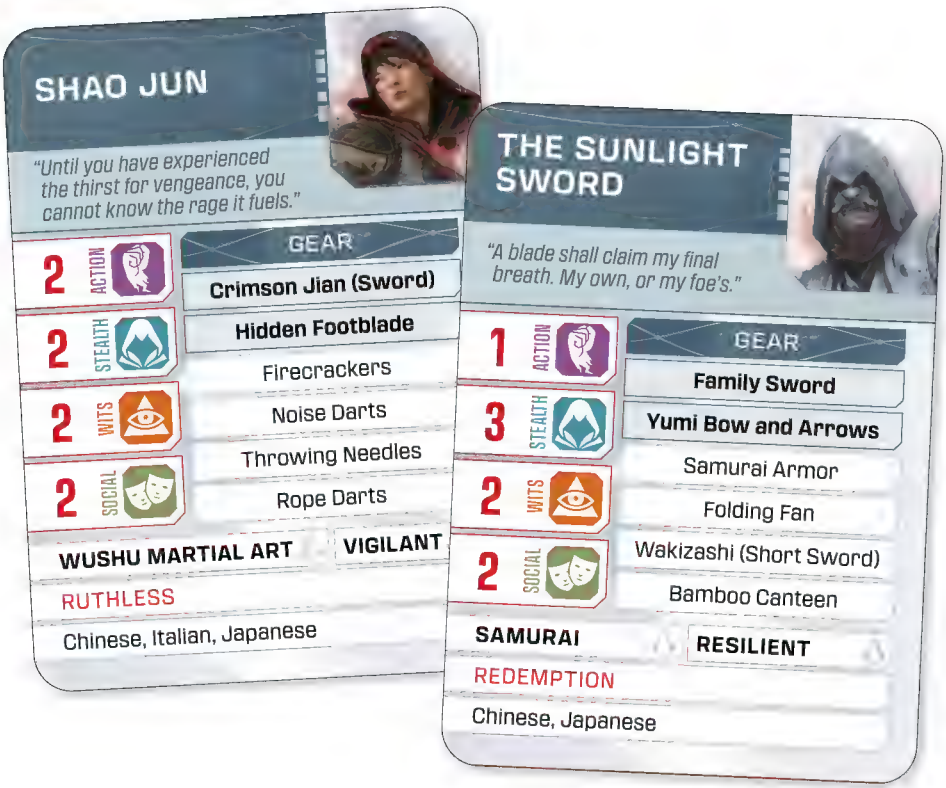
EXAMPLE OF PLAY: "THE NANBAN TRADE" SEQUENCE

Goto Islands, Japan - 1543 ("Ming Dynasty" Time Frame).

One of Wang Zhi's pirate ships is leaving the west coast of Fukue Island to return to China. As so often happens, the Simulation begins with a white flash and muffled sounds that quickly acquire clarity. Soon, the muted sounds become a cacophony of raised voices, gunfire, and the clanging of blades. The information was accurate. The pirates are hosting an expedition of the Portuguese Rite of the Templar Order and transporting crates of matchlock arquebuses.

Isa and Marcela have just entered a Simulation Sequence in the Animus, with Guile as the Reader. Marcela is playing Shao Jun, an Assassin Ancestor of her modern day character, while Isa takes the role of an Echo, a ronin known as The Sunlight Sword.

Laurent Desmarais (Order #45925458)



GUILE (THE READER): *The wooden deck creaks under your weight as you jump aboard accompanied by a crew of Assassin initiates, bullets hissing past you. Right behind the line of arquebusiers, you spot the pirate captain escorting a young European man in a black cape to the jolly boat. The man is dressed in priest's garb and wears a large, gilt cross with green enamel around his neck. He is hurriedly hiding something in a sack, a shiny, golden sphere furrowed by neat, geometric lines. That must be it, an Apple of Eden, the reason you came to the island in the first place.*

Bullets are zipping past your heads, so, first of all, I'll need a **Reaction** **check** *from everybody as you try not to get hit!*

Isa describes how The Sunlight Sword sprints to the side, raising their plated arm for protection and trying to be as elusive as possible.

Marcela briefly describes how Shao Jun's Vigilant Trait can help her:

"Shao jun is always Vigilant, her eyes scanning the deck quicker than her enemies' fingers can pull the trigger. She slips behind a pile of crates before guns can even be aimed at her."

Laurent Desmarais (Order #45925458)

By doing so, Marcela activates the Vigilant Trait and can consider 1 **Creed** symbol as a match on her **Approach check**.

Isa and Marcela get ready to roll the dice. Based on their description, Isa must make the **Reaction check** against The Sunlight Sword's **Action Approach Difficulty**, while Marcela must make it against Shao Jun's **Stealth Approach Difficulty**.

Isa rolls [**]**

The Sunlight Sword doesn't get any **Action** matches and fails in their attempt to take cover, remaining an easy target. Since the check is a failure, The Sunlight Sword's **Action Approach** suffers a **Snag**. Also, the roll produced an **Abstergo** result, and they trigger a Minor **Setback**. Isa described her Witness using the armor to try to avoid rifle shots, and thus the Reader decides that the item has been damaged and asks her to remove it from The Sunlight Sword's Gear.

The Reader is using the minor Setback triggered by Isa's roll, adding a narrative disadvantage that causes the Witness to lose their armor

Marcela rolls [**]**

On the other hand, Marcela is pretty lucky – Shao Jun rolls 3 **Stealth** matches and 1 **Creed** symbol that becomes 1 additional match thanks to the activated Vigilant Trait, for a total of 4 matches. Not only does Shao Jun succeed in taking cover, but she also gets 2 extra matches that Marcela can spend to add a **Free Raise** to the Scene.

See **Calling Raises** on page 104.

Laurent Desmarais (Order #45925458)

GUILE (THE READER): *Great roll! Is there a narrative advantage you'd like to insert into the Scene with the Free Raise, Marcela?*

MARCELA (SHAO JUN): *I'd like to end up very close to the man with the box, possibly remaining unnoticed by him. Do I recognize him? Do I know if the green enameled cross has any significance?*

GUILE (THE READER): *Sure! So, not everything is going smoothly. The Sunlight Sword is surrounded by enemies, is out of breath, and possibly injured, but Shao Jun has managed to find shelter behind a crate. She also recognizes the priest as João Machado, right-hand man of the missionary Gaspar Vilela, veteran of the Military Order of Saint Benedict of Aviz – a Templar! Back to the battle: the Arquebusiers are reloading. Your Key Objectives here are to take out the Templars, take possession of the cargo of firearms for the Brotherhood, and get hold of the Apple of Eden. How do you Approach the Scene?*

ISA (THE SUNLIGHT SWORD): *Time to bite the bullet! In order to defeat the Templars, I know we have to succeed in the assault... I guess a lot of these pirates will have to die too. Nothing is true, everything is permitted, right? *laughs* I attack with my father's katana, painting tragic kanjis of crimson across the deck.*

Activating the Signature Gear Family Sword allows Isa to consider 1 **Creed** as a match

MARCELA (SHAO JUN): *I take a run-up and use a barrel to leap high into the air, pouncing on my targets like a tiger! I want to grab the Apple, but I also want to take care of Machado and the pirate captain at once, using all I have at my disposal: my martial arts, my fine sword, and my hidden footblade! However, I guess I am calling a* **Raise**...*?*

Activating the Hidden Footblade, Crimson Jian, and Trait Wushu Martial Artist allows Marcela to consider up to 3 additional **Creed** results as matches

Laurent Desmarais (Order #45925458)

GUILE (THE READER): *Perfect. Isa, your* **Action check** *has 1 active Signature Gear. Marcela, yours is a* **Stealth check**, *with a* **Raise**, *yes. By the way, you have 2 active Signature Gears and 1 active Trait.*

Isa (Snagged Action Difficulty 2) rolls

[ ]

The Sunlight Sword gets 3 matches, but also 3 **Abstergo** symbols, triggering a **Major Setback** as their **Action Approach** is Snagged.

Marcela (Raised Stealth Difficulty 3) rolls

[ ]

Shao Jun gets 3 matches, succeeding in her approach.

GUILE (THE READER): *Before the lifeless bodies of the pirate and Machado can hit the ground, Shao Jun already holds the golden sphere in her hand. A few pirates take their chances and dive over the railing, while a last couple of gunshots accompany the sound of the Templars perishing under the blade of The Sunlight Sword and their companions. Unfortunately, despite your victory, one of the dying arquebusiers manages to drag himself to a gunpowder case and throws a burning match inside. I guess you all need to roll another* **Reaction check**...

The Reader is using the **Major Setback** triggered by Isa's roll, adding a narrative disadvantage that causes the players to make another **Reaction check**.

Laurent Desmarais (Order #45925458)

◆ MING DYNASTY

Laurent Desmaras (Order #45925458)

FILE_05:
<THE HIDEOUT>

Light through the mullioned window caused a grid-like shadow on the table onto which Inez tossed her olive drab duffel bag. Dust motes scattered on impact, finding a thin strip of light through the boarded windows of the old house. Inez and the others in her cell pulled drop cloths off old chairs, tables, and wardrobes. A shrouded candelabra hanged in the main dining room. One room after another was a dead museum to some American life trapped forever in the 1950s.

"You get this from the Addams Family?" Inez asked Royce.

"Place smells like my grandmother", Iowa said, setting down his bag.

Royce looked around wistfully. *"My cell started in a place like this. You'll get used to it. Besides, the vintage décor helps immerse you in history."*

"And immersing ourselves in history is what we do," Inez said, imitating Royce's oft-used maxim.

"This place should be condemned," Junko, the tech wizard, said. She's a girl with rimless glasses, flat, black hair, and eyes meant for drilling.

"It is, Junko," Royce said. *"But we own it. And we own anyone who might have interest in it. Let me show you downstairs."*

"Great," said Inez. *"Always wanted a dungeon."*

Royce let that slide, his hand on the fireplace mantle. He did something to it which caused a metallic click. *"Follow me,"* he said as the entire fireplace swung out. Neat trick, if it's functional.

Below sat the kind of room a superhero vigilante might keep in secret. Everything was stainless steel and serious looking.

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There was no personal touch to any of it. A weapons cabinet holding firearms. A rack holding melee weapons. It was like shopping in a computer RPG. Level up. Upgrade your gear. But this was no game, Inez knew.

Inez remembered the man she shot during a botched mission. That one hurt. Didn't even puke afterwards. But still, thinking of it put knots in her gut. He was just a dad. Collateral damage.

"Inez?" Royce said, *"You listening?"*

"Protocols," she said. *"Leave in pairs. Never take the same route home twice."*

Royce eyed her as one might a recently bought thoroughbred that was showing signs of early weakness.

"I got it, Royce, ok?"

Royce sat at a bank of computer screens, each showing a CCTV view of the outside. He turned the swivel chair towards her and the others. *"Not ok. Getting it isn't enough. It must be second nature. It must be a part of you."*

The crew exchanged looks. Inez couldn't read their faces, after all, they've been training to present only the emotions they want the world to see. But Inez did get it. After she killed that man... she got it and, in so doing, knew she could never come back to whoever it was that she had been before.

"Rubicon crossed, Royce." She looked at the others again. *"We're all in or we would have bolted by now."*

Royce took a moment to absorb the proposition, doing so, and nodded. *"Right. Then let's have a look at the cabinet of toys."* He walked over to the gun locker, his eyes bright as he opened it to reveal racks of heavily-modded rifles and submachine guns. His smile was like a kid on Christmas morning. And Inez, despite herself, found it all exciting.

Laurent Desmarais (Order #45925458

SECTION CONTENT

Coding The System	133
Focusing on Key Moments	134
Directing Scenes	135
Balancing the Spotlight	136

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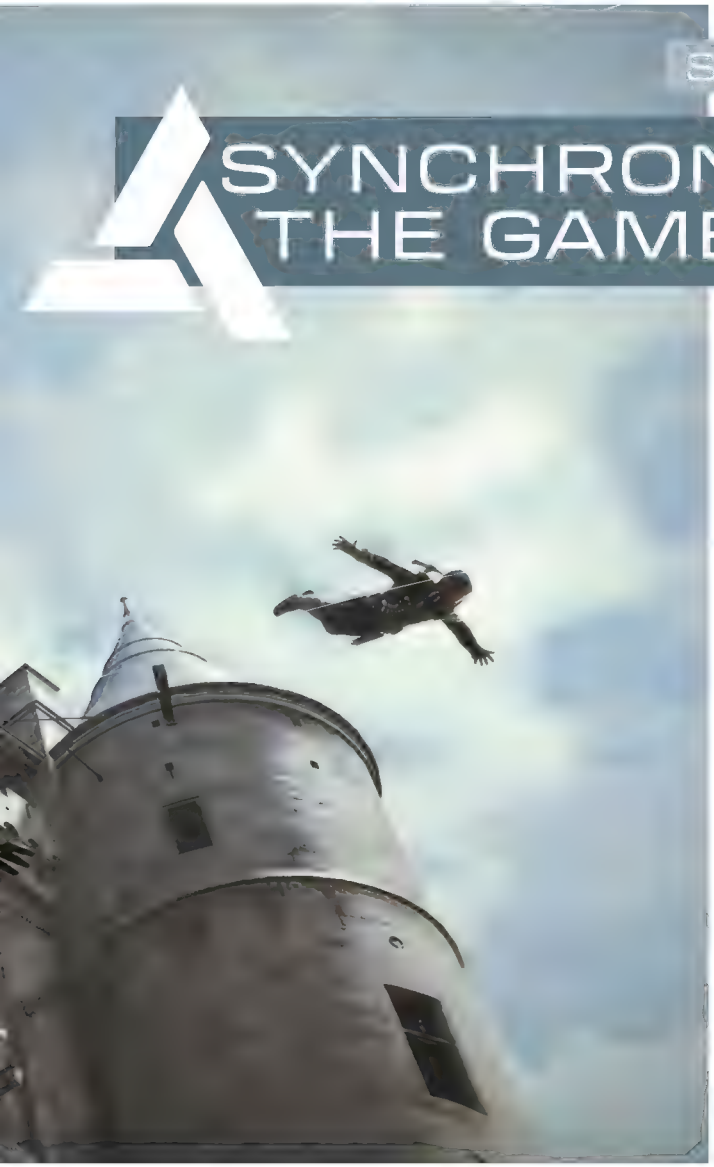
"I was into sports, but then I broke my leg and started playing with computers. Who knew that coding could be just as exhilarating as strapping on a board and dropping out of a helicopter?"

- Rebecca Crane

SECTION 4-0

SYNCHRONIZING THE GAMEPLAY



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As already mentioned in the Introduction, it is one of the duties of the Reader to guide the players during a session, providing them with vivid descriptions that will make it easy for them to visualize what is going on. At the same time, it is the players' job to react to the circumstances the Reader put them in in a consistent and believable way. This interaction leads to a fluid gameplay, where the flow is punctuated by the use of the game mechanics governing die rolls.

If you are a veteran roleplayer, you may have noticed already that the game mechanics of the Assassin's Creed® RPG are less 'crunchy' than the rules of most games — the characters are not defined by dozens of stats and abilities, and you don't have to roll for every single action. This is because we want to let the imagination of the Reader run free when describing Scenes, and allow the players to feel less constrained when describing their Approaches.

Free from having to remember overly detailed rules, the Reader can listen to the suggestions and narrative triggers offered by the choices of the players with greater attention and openness. Once a Scene is set, the Reader can sit back and let the players actively pick up the narration, giving birth to a truly shared fictional world.

Here's the main tasks that define the role of the Reader:

- Frame the Scene and set the story in motion presenting the players with problems to solve.
- Let the players declare how they tackle the situation, describing their Approaches.
- Help the players make their Approach checks when solving Challenges and ask for **Reaction checks** when facing sudden threats.
- Be ready to exploit narrative opportunities offered by the players.
- Be ready to come up with appropriate descriptions for any Setback triggered in the Scene.
- Personalyze any relevant Non-Player Character featured in a Scene.
- Whenever it is time to move the story forward, do not be afraid to cut the current Scene and frame a new one.

The sections that follow comprise a set of guidelines specifically designed for the Reader. To enhance clarity, the text contained in this and the following section consistently addresses the Reader in the second person.

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CODING THE SYSTEM

As the Reader, the responsibility to request an **Approach check** during a Scene falls solely on your shoulders.

When players describe their approach to a situation, it is up to you to decide whether rolling dice is really necessary. If what the players are describing doesn't involve any risk or the possibility of negative consequences, don't be afraid to let them get what they want without a roll. If the circumstances do not warrant it, requesting an **Approach check** would not only be pointless, it could also slow down the gameplay, if for example the roll triggers an unnecessary **Setback**.

The same rule applies to **Reaction checks**. When you confront your players with an unexpected threat, wait to hear what they choose to do about it, and then eventually opt for an **Approach check**. For example, if some Abstergo agents come out of the blue guns blazing and your players immediately declare that they just surrender, you may decide that they don't need to make any check, as the agents simply start moving toward them with no need to shoot.

Finally, whenever 1 or more **Abstergo** results trigger a minor or major **Setback**, you are the one in charge of describing what happens. If you need help in coming up with an idea, feel free to ask other players for suggestions. The triggering of a **Setback** is a great opportunity to cooperate in generating fiction at the table.

IMPROVISING SETBACKS

As the Reader you should never forget that Setbacks are indeed your primary tool to make the life of the players more complicated, but also a way to insert unexpected narrative elements into a Scene. Published Sequences offer a list of pre-made Setbacks examples, but what about improvised Scenes?

The nature of Setbacks is very simple — they are unexpected occurrences added to a Scene that present an obstacle in the Player Character's path. However, their purpose is never to 'defeat' the characters, or block every way of interaction with the game world.

Setbacks offer a chance to raise the stakes, keep the pressure up, and move the story forward.

Setbacks, whether minor or major, modify the Scene in progress, with the introduction of new narrative elements. Said elements create a domino effect, pushing the players to alter their course of action, giving life to new, engaging situations.

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◆ GOLDEN AGE OF PIRACY

FOCUSING ON KEY MOMENTS

A session of the Assassin's Creed® RPG can be an intense experience, with players taking part in Simulation Sequences in different Time Frames, and adrenaline-pumping threats chasing the Descendants in the modern day. To achieve a satisfactory result, it really is crucial to give the gameplay the right rhythm.

To do this, it is fundamental to narrow the narration down to those parts of the overall 'storyline' that deserve attention, those moments that you really don't want to miss, the thrilling challenges that make the goals satisfying to obtain. In other words, you must break down the session into relevant Sequences and Scenes.

As explained in the **Structure of the Game** section on page pagina 26, Sequences are the key moments of a session, and Scenes are the key moments of a Sequence. The main preparation that you as the Reader must do is to select these moments carefully, evaluating their importance in the overall story, and anticipating approximately how much time you should dedicate to each of them.

Once you have pinpointed a number of key moments, interaction with your players at the table will do the rest.

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DIRECTING SCENES

In a fiction first roleplaying game like the Assassin's Creed® RPG, you may think of yourself as a movie or theater director. You are not a scriptwriter in charge of creating a story, at least not the only one, and you only start with some outlines for Sequences — a number of premises and a collection of possible Scenes, plus a list of characters that may or may not feature in it. Armed with such weapons, you must be ready to use them whenever the players give you an opportunity to do it, based on what they choose to do or say.

Whenever you start framing a new Scene, you must use your descriptions as if you were maneuvering a camera, each time placing it in the best position, ready to zoom in on the Player Characters in a relevant moment of the story.

On the other side of the camera, the players play their part by launching themselves into an improv show on the stage you built for them. Scene after Scene, your shared storytelling sets in motion a chain of actions and reactions that will make the story come to life.

Sitting in your director's chair, yours is the task of deciding the beginning and end of every Scene and setting the pace of the action. It might seem obvious, but there are no specific rules that can help you manage these things. Everything hangs on the balance between your input and that of the players. There are times when letting players roleplay freely is the right thing to do and suits the Scene perfectly, adding substance to the narrative without any input on your part. In other occasions, it may be crucial to understand when it is the case to end a Scene fading to black, rather than let the flow of the game grow stale.

◆ ITALIAN RENAISSANCE

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BALANCING THE SPOTLIGHT

In Modern Day Sequences, the Descendants act together as peers and have an equal chance to gain or receive the spotlight during gameplay, based on their actions and choices. Conversely, in Simulation Sequences, who enters the Animus as an Ancestor can be said to play the part of the protagonist, with Echoes as the supporting cast.

This is not a problem, as each player chooses 1 or more Ancestors, and the time for each of them to occupy the center of attention during a sequence will eventually come — when they will enter the Animus to explore the Time Frame of their own Ancestor.

The Reader must of course make sure that the players don't end up visiting the same Time Frame over and over again — one of the strengths of the Assassin's Creed® RPG is exactly the potential for time-hopping adventures!

◆ MODERN DAY

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LINES AND VEILS

It's highly recommended to take the following quick and simple precautions to make sure every participant in the game is having a good time at the table, especially when playing sessions that might involve elements of violence, death, horror, evil, and the like (even though it's all based upon myths and pure fantasy). During Session 0 take the time to explain to the other players what Lines and Veils are so that each of them can share their own.

- **Lines:** all themes and actions that a Player would not want to ever be included in gameplay.

- **Veils:** all themes and actions whose inclusion in the gameplay a Player would be ok with, providing that their involvement remains marginal and their representation vague.

Once all the players have shared their potential Lines and Veils, it is crucial to understand that the game can start only with implicit agreement of and mutual respect for each other's Lines and Veils.

Also, it is important to understand that not every Player might want to publicly share a list of things that could make them uncomfortable, even more so if they're playing with a new or random group of players. If that's the case, we suggest using a so-called X-Card (literally, a card with an X written on it, created by John Stavropoulos), that can be put on the table within everyone's reach. Any time a Player or the Reader feels uncomfortable with a scene or topic occurring in the game, they can simply touch the X-Card and stop that part of the game, implicitly suggesting the need to replace any ongoing upsetting element with something else, with no need or obligation to give explanations to the rest of the table if they don't want to. This is a simple safety tool (many others can be easily found online) that easily and effectively makes every player at ease at the table.

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FILE_07:
<UNTITLED N.2>

The sound you hear from a bullet is it breaking the sound barrier. Once you've heard it, it's already gotten to you. This last one missed, and for that, Inez thanked any god or primal entity who would listen.

This was not supposed to turn into a firefight. But here she was, again. Stealth took them only so far, and now she huddled behind the front of a sedan. Specifically, she crouched behind the front because she knew only the engine block could stop a high-powered round. What you see in the movies, with action heroes hiding behind car doors and that? None of that is real. You hide behind that and anything that hits goes through the car and then you.

Those thoughts weren't supposed to come up. This was not supposed to be a firefight. It was supposed to be a simple snatch and grab on an unguarded subject. Royce joked it was now, *"recon in force."* He was military, she knew, but what branch of secret elite team she didn't know. She didn't know much about any of her crew or they about her. How it had to be. Protocol.

She heard the bolt go back on a Kalashnikov, indicating a reload. She used this chance to dash across the snowy street and reposition herself on the shooter's flank, which afforded a clean shot. Her MP7 took him out. Two in the chest, one cleaving part of his head off.

Inez then got behind the engine block of another car. They were in a parking garage, and Inez figured they'd been led into a trap. Bad things happened in parking garages, as far as Inez could tell. Maybe that was a life lesson. Probably not.

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As it happened, the car she took cover behind also carried a Templar. Bad luck. No way to know. He came out of the driver's side door with an old UZI. Inez popped back over the hood, showing the smallest profile she could. He fired. So did she. Her bullet landed in his throat. His bullets pinged off a support column behind her, ricocheted, and lodged a fragment in her right leg.

She heard covering fire from Royce's and Iowa's weapons. Reiko appeared at her side and nodded at the wound. *"Need help?"* Inez nodded in return as if she'd just been asked if she'd like breakfast in a fine hotel restaurant. She let Reiko help her up and they three-legged it to the stairs where Iowa was holding the door open.

He flipped Inez over one of his big shoulders like a sack of potatoes. Royce was last, reloading his sub machine gun as he hit the door. *"We're out of here,"* he said.

As Royce turned his head, Inez, now on Iowa's shoulder and looking back at the Templars firing at them, saw a red bead on Royce's temple. She fired from that position, a ridiculous Hail Mary burst from the MP7 she knew couldn't possibly hit the guy. But it did. Her shots got off first, clipping the man in the shoulder, and Royce's head remained intact.

"Sometimes," she thought, *"dumb luck saves your ass."*

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"Hey there... This is probably disorienting, so I'll be brief. I'm Bishop... not my real name, obviously... but that's as much as you'll get today. Please listen carefully. Abstergo is using you, hijacking your neurons to help them sift through genetic memory data. These guys already have their fingers in countless corporations, governments, media outlets, and NGOs—but now they want control over history itself. If that doesn't frighten you, it should. But we're here to stop them..."

- Bishop

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SECTION CONTENT

Creating an Assassin's Creed Campaign 144

The Structure of Sequences 149

Modern Day Sequence: Two Friends in Need! 152

Modern Day Sequence: Sabotaging the Abstergo Research Lab 156

Simulation Sequence: Face the Writhing Dread 161

Simulation Sequence: Memory Glitch 166

SECTION 5-0

THE ASSASSIN'S CREED CAMPAIGN GAME

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The Assassin's Creed® RPG is designed to evoke the vibes and narratives typically found in the various media dedicated to the Brotherhood. With this goal in mind, you create and play Descendants worthy of such missions: resourceful, brave, intelligent, and sneaky Assassins willing to fight against the Templars, no matter the cost.

Together with the Reader, your goal at the table is to create heart-pounding, action-packed, cinematic sessions of play, where mystery and adrenaline mix with history, creating a unique blend that only *Assassin's Creed* can deliver!

But what is it that makes for a good Assassin's Creed story? What follows here is a list of the typical aspects of Assassin's Creed that you should make sure to include in your campaign:

- **Unmasking the Templar's Conspiracy.** Discovering the schemes and goals of the Order, both in the modern day and throughout history.
- **Fighting the Templars.** Hiding from its agents, discovering its objectives, sabotaging its plans, and actively fighting it today as yesterday.
- **The Pieces of Eden.** Learning about their true nature, tracking them down using the Animus device, and finding them in the modern day.
- **The Fight for Humanity's Freedom.** Fighting oppressors and their agents, whether they are connected to the Templars or not, by means of assassination.

Additionally, keeping in mind the following concepts is sure to help preserving the game's spirit:

- **Action.** The fate of humanity depends on the deeds of the Brotherhood. Assassins should not be afraid to risk everything for the Creed. Nothing is true, everything is permitted.
- **Investigation.** The Isu and the ancient Gods, the legend's miracles, and the Pieces of Eden: everything is connected. The true history of humanity is covered by a veil that it is the Brotherhood's mission to lift.
- **History.** The battle for free will is being fought in the present, of course, but the weapons to fight it are hidden in the lost pages of the past.

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WHAT IS A STORYLINE?

Think of an Assassin's Creed® RPG storyline as a single video game title (such as Brotherhood, Valhalla, Black Flag, Syndicate, etc.), comic run (such as Uprising, Reflections, Locus, Templars, etc.), or novel (such as Last Descendants, Underworld, Heresy, Fragments, etc.).

By playing several storylines, you can jump between different missions, locations, Pieces of Eden, and player characters as you would do by switching between Assassin's Creed® Mirage and Assassin's Creed® Unity, or advance a series of events with the same group of Descendants, creating sequels (or prequels) of your story, as you would do by playing Assassin's Creed® I, II, Brotherhood, Revelations and III, in order.

◆ ITALIAN RENAISSANCE

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CREATING AN ASSASSIN'S CREED CAMPAIGN

The Assassin's Creed® RPG is designed to be enjoyable also when playing a short, one-shot session with friends. However, it's by setting up a campaign spanning across several Time Frames that the game truly shines.

Before you venture on to consider a storyline worthy of *Assassin's Creed*, you must first assess what you need to create the perfect game for *your* table.

In order to do that, first have a friendly chat with your players, what we call the game's *Session 0*, a chance to learn the basics of the game world and system, choose the type of Assassin Crew your friends would like to play, create their Descendants, think of Time Frames they'd like to "visit", and set their personal expectations.

▶▶ SESSION 0

Start this preliminary session by introducing the game setting to your players. You can use the **Setting Overview** section of this volume (see page 32). If everyone at the table is already familiar with *Assassin's Creed*, referring to this book may not be necessary, but doing it anyway will still help everyone to get into the right mood. Keep in mind that there's no need to give a full lecture about the Creed, Abstergo industries, the First Civilization, the Pieces of Eden, and their whole history, but rather just a general introduction, keeping everything as simple as possible.

Descendants and Assassin initiates
see page 21

Once you have introduced the setting, move on to explain the players' roles in the game as **Descendants and Assassin initiates**, and set expectations for what your players will do as a Crew. If not everyone in the group is familiar with roleplaying games, you can explain that by playing the Assassin's Creed® RPG they will cooperate in creating a story, and that they will be all expected to contribute, by taking part actively to each scene.

Now, it's the time to show your players copies of the Descendant Files. Proceed to explain in broad terms the various elements that define a character, there's no need to go into detail about mechanics yet. In fact, it is probably better if you manage to present the complete mechanics of the Match System bit by bit, as each rule presents itself during actual gameplay.

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CHOOSING TIME FRAMES AND ANCESTORS

Unless you're going to play a series of sessions based on historical periods chosen freely by your players, before you start playing you must choose the Time Frames in which you will set the Simulation Sequences of your campaign.

The reason is quite clear — the choice of Time Frames determines which Ancestors are available for your players to choose (from those contained in the Animi Network Deck).

> 'MANDATORY' TIME FRAMES

If you already have an idea for a number of preferred Time Frames, based on your overall storyline for the campaign, you must present your players with a list. It is usually a good idea to have only a limited number of required Time Frames, to allow your players to choose other historical periods of their own preference.

Of course, the Time Frames you put on your list must be those that you will use to set the Simulation Sequences that will allow your players to obtain critical information items, the keys to the main secrets of your campaign.

> ADDITIONAL TIME FRAMES

If a player really wants to choose a specific Ancestor that does not belong to a Time Frame from your list, or does not find any Time Frame among those proposed that they're interested in playing, they should be allowed to propose different ones.

While it is correct to try and meet the desires of each person at the table, as the Reader you must remember that the Time Frames you chose are the puzzle pieces you need to form a coherent campaign. For this reason, you always have the last word in the matter of which Time Frames to allow in the game.

In general, keep in mind that it is not fundamental for all players to choose Ancestors related to the campaign you are creating. In fact, once the Ancestors of all mandatory Time Frames of a campaign have been selected, players are free to choose an Ancestor from any Time Frame they like. When this happens, don't feel forced to add that Time Frame to your campaign storyline. Playing a simulation in an unrelated Time Frame can offer you the chance to improvise connections to the main storyline, or it can simply offer a nice diversion.

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CREATING WITNESSES

The Witness Files provided in this book (as well as in the Animi Network Deck and the Assassin's Creed® RPG App) cover and expand upon the historical periods in which the Assassin's Creed videogame series currently takes place. Still, there's no limit to the number of characters you can play, nor to the moments of history in which you can choose to set your simulations in.

This section presents a set of comprehensive Witness creation rules, to be used by the Reader or the players themselves to introduce in the game invented or historical protagonists of their own devising, as eclectic and fascinating as the epochs they inhabit.

To create your original characters you can use the blank Witness Files found on page 204 or on **drivethru.com**. Otherwise, you can create them using the Assassin's Creed® RPG App.

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With the exception of the way that Approaches are set, the creation process of a Witness is identical to that of a Descendant and follows the steps presented in **Section 02**:

1. Compile the Personal data
2. Set the Approaches (see below)
3. Choose Gear
4. Choose Traits, Hindrance and Languages

Creating Your Descendant
see page 73

When creating a Witness make sure to choose elements that are consistent with the selected Time Frame. For example, "Marco Polo", a historical Witness created for a Simulation Sequence set in the "Late Middle Ages" Time Frame, should not have a "Liquid Compass" or any semi-automatic fire weapon as Gears, as they were invented much later...

> STEP 2. SET THE APPROACHES

Each Witness starts with a Difficulty value of 3 in each of the 4 Approaches, then you customize them by lowering the rating of 2 Approaches by 2, or 1 Approach by 2 and 2 Approaches by 1, or all Approaches by 1.

This customization results in 3 possible sets of values: 3 3 1 1 if you choose to lower 2 values by 2, 3 2 2 1 if you choose to lower 1 value by 2 and 2 different values by 1, or 2 2 2 2 if you choose to lower all values by 1.

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PLACING XP MILESTONES

As seen on page 120, it is another of your responsibilities to determine when Descendants 'level up', reaching a new XP rank. Differently from other games, players do not gain points for making specific actions, leaving them free to focus on reaching significant plot points and to engage with the game world in an open way, placing roleplaying and conversation at the core of their gameplay.

Now, since milestone progression involves players advancing in Experience at specific moments throughout a campaign, it might be a good idea to think when those milestones will be reached - for example dividing a storyline in Chapters. Another option is instead to pace the gameplay appropriately, so that a milestone is 'awarded' once you feel a turning point has been reached, both from the point of view of the overall narrative, and from that of the players themselves. What is important is to guarantee a gradual progression.

Each official Assassin's Creed® RPG campaign provides a guide for when the Descendants should reach new Experience milestones, with characters gaining 1 XP at the end of each Chapter.

FRENCH REVOLUTION

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THE STRUCTURE OF SEQUENCES

Your Modern Day and Simulation Sequences are the building blocks of your campaign, as single episodes of a TV show combine into a full season.

When preparing a campaign it is therefore fundamental for you as the Reader to at least have a rough idea of how many sequences you are going to include in your campaign, taking into consideration both Modern Day and Simulation Sequences.

For ease of use, Sequences are structured to feature a number of characteristics, aimed to help you to frame the Scenes you will put you players in.

It is up to you to decide how to put to practical use the features of a Sequence, employing them to track the efforts of the players as they progress towards their goals, and to make the gameplay as thrilling and meaningful as possible. There are literally dozens of ways to approach each Scene in a Sequence, as there are players in the Crew of Assassins — the initiative starts in the hands of the players, and you can only decide how to react to their actions before passing them the ball again, back and forth.

Let's see how Sequences are presented in the game in detail.

MODERN DAY OR SIMULATION

Each Simulation Sequence takes place in a specific Time Frame recreated using the Animus device and is identified by a specific Date. Modern Day Sequences take place in the character's present time, the year 2016.

SEQUENCE TITLE

This is a catchy title to help you to get everyone into the right mood.

TIME FRAME

If the Sequence is a Simulation, this details the date or historical period.

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LOCATION

This is the geographical area where the Sequence takes place.

STARTING SYNC LEVEL

If the Sequence is a Simulation, this details the starting Sync level of the Witnesses, as based on the number of Key Objectives in the Sequence (see page 115).

DESCRIPTION

This is a brief description of the location, the current situation, and the reasons the characters are there, together with all the relevant data in their possession.

KEY OBJECTIVES

A Sequence's Key Objectives represent the goals of the characters. They are pivotal moments that provide a turning point in the Sequence. To that effect, some of them include information that is disclosed by achieving them and that further the plot.

> Whenever the characters complete a Key Objective, their Bleed or Sync level advances by 1 step, based on whether it is a Modern Day or Simulation Sequence.

> SPECIAL

Some Key Objectives require special rules, representing unique and peculiar Sequence characteristics.

FAILING OBJECTIVES DURING A SIMULATION

Should the Player Characters fail a Key Objective within the Simulation, they lose 1 Sync level and the Simulation adjusts accordingly to complete the Sequence. The Reader describes any possible consequence, inserting glitches, making the Witnesses try again, or inserting whatever they find most appropriate to the Scene.

Desynchronization
see page 117.

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> CHALLENGES

In order to complete a Key Objective, the characters must face its Challenges. To do that, the players will have to make one or more **Approach checks**. The nature of the Challenges can vary significantly based on the choices the players make.

Approach checks
see pages 96, 100.

WEAKNESSES

Weaknesses represent 'loopholes' that the characters can exploit to their advantage to complete a Key Objective or a Challenge and can be minor or major Weaknesses. The main difference between the two is primarily their narrative impact on a Sequence. Minor Weaknesses generally help to overcome a single Challenge. Major Weaknesses introduce greater advantages that can help to reach a Key Objective.

The Reader should feel free to adapt the Weaknesses presented in the published Sequences based on the choices of the players and be ready to adopt any particularly clever solution they might propose as an improvised Weakness.

▸▸ SETBACKS

Examples of applicable Setbacks are listed for each Sequence, to be used as presented by the Reader, or as examples.

▸▸ NOTABLE NPCS

Sometimes, a Sequence is provided with a list of Non-Player Characters, complete with short descriptions and quotes. This information is provided to help the Reader interpret Non-Player Characters (NPCs) appropriately. Simulation Sequences often feature historical NPCs.

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SEQUENCE BLUEPRINTS

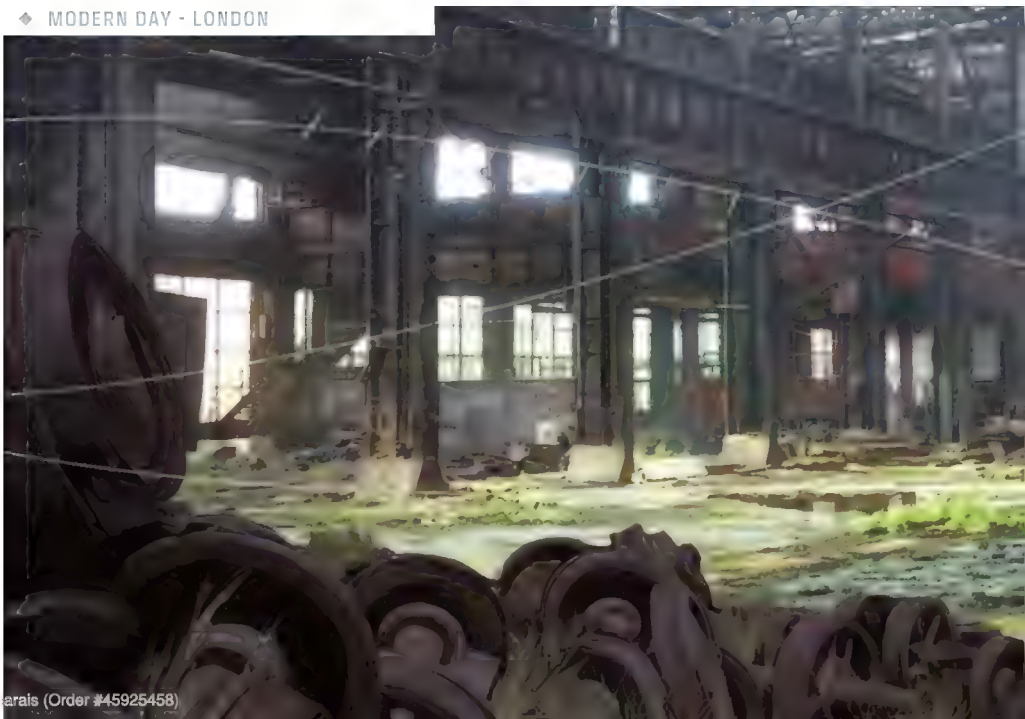
The following pages present a number of sample Sequences to be used as written, to be adapted, or to provide an inspiration for your own.

MODERN DAY SEQUENCE: TWO FRIENDS IN NEED!

LOCATION: Abandoned Railroad Station, London, UK

DESCRIPTION: Two Assassins from a different cell from that of the Crew are currently camped in an abandoned train station in the suburbs, to spy on an Abstergo storehouse. Their techie informs the PCs' cell that Abstergo agents are suspiciously moving toward the location, and she's not able to communicate with the two to warn them. The PCs are the closest to the station and must intervene quickly.

◆ MODERN DAY - LONDON



Laurent Desmarais (Order #45925458)

KEY OBJECTIVES

> 1 - WARN THE ASSASSINS

The PCs must reach the railroad station fast, ensuring they reach their companions before the Abstergo agents.

CHALLENGES

> **Fast and Furious.** The PCs are driving fast through London's traffic on their van. Given the high speed, any **Approach check** made to overcome this Challenge requires 1 additional **Raise**.

> **Brotherhood.** The PCs must convince the two Assassins they are members of the Brotherhood too and that they must leave immediately.

WEAKNESSES

> **Stealing Motorbikes (minor).** If the PCs possess or manage to steal motorbikes or other vehicles that can move swiftly through the traffic, they overcome the ***Fast and Furious*** Challenge.

Lauren Desmarais (Order #45925458)

> 2 - FREE RUN!

The Abstergo agents surrounded the place. The Assassins must escape using their free running abilities.

CHALLENGES

> **Climb for your life.** The PCs must rapidly climb the steel structure to escape. The metal framework is rusty and wet and most of the holds are slippery. Any **Approach check** made to climb requires 1 additional **Raise**.

> **Leap of Faith.** As the chase continues, a chance for the PCs to lose their pursuers presents itself when they reach a riverbank. By reaching an elevated position they can leap into the cold water ending the chase.

WEAKNESSES

> **Communication disruption (minor).** The PCs might find a way to jam communications between the approaching Abstergo agents. If they do so they can gain a significant tactical advantage. For the rest of the Sequence, when any of the PCs makes a **Reaction check** in response to encounters with Abstergo agents, they can reroll up to 1 **Abstergo** results.

Laurent Desmarais (Order #45925458)

SETBACKS

FLYING BULLETS (MINOR)

Bullets start flying. The PC must make a **Reaction check** to avoid being injured.

DAMAGED GEAR (MINOR)

In the chaos of escaping, one of the Descendants breaks or loses a piece of equipment (it must be removed from their Gear).

A FRIENDS IS WOUNDED (MAJOR)

One of the two rescued friends is injured by a stray bullet or in a hard fall. Someone will have to help him in order to escape. For the rest of the Sequence, any **Approach check** made by whoever helps one of them requires 1 additional **Raise**.

THEY'RE ONTO US! (MAJOR)

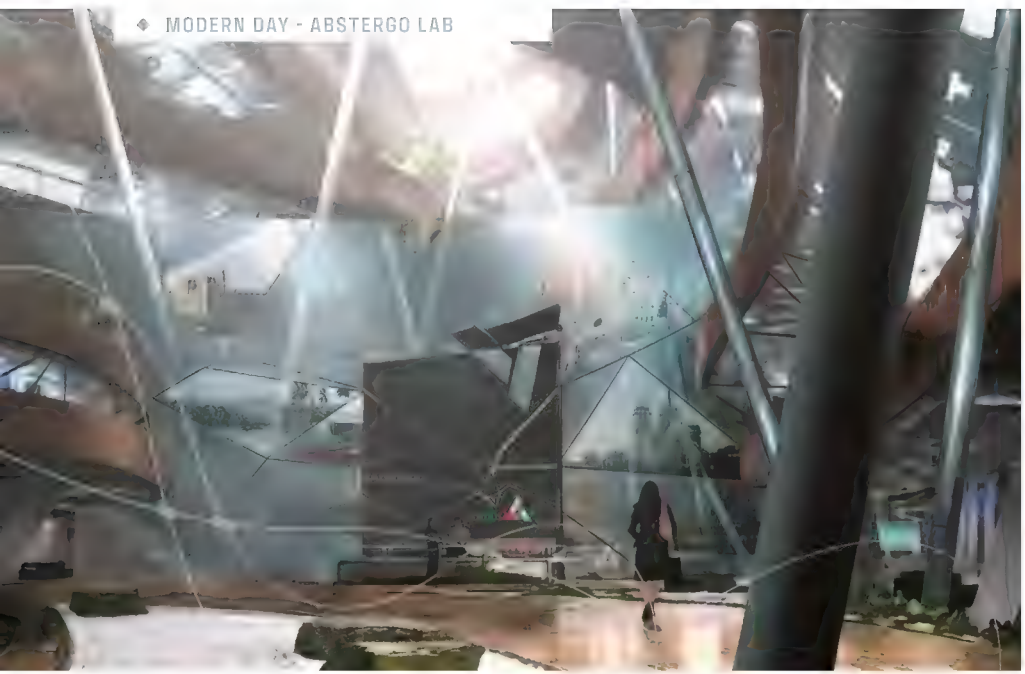
The PCs have been reached by Abstergo agents. For the rest of the Sequence, at the end of an **Approach Check** the PCs must make an additional **Reaction check** to avoid them.

Laurent Desmarais (Order #45925458)

MODERN DAY SEQUENCE: SABOTAGING THE ABSTERGO RESEARCH LAB

LOCATION: Abstergo research lab, London, UK

DESCRIPTION: The Assassins' network has intercepted important information regarding a blood sample. Abstergo got their hands on the DNA of one of the first Assassins, who came into contact with several unknown pieces of Eden. The Descendants must recover the sample and replace it with a fake one. To hide the true target of your raid, they must kidnap Dr. Kamala Khatri, a leading scientist in genetics and bioinformatics. She's not a member of the Templars and they could convert her to their side.



◆ MODERN DAY - ABSTERGO LAB

Laurent Desmaras (Order #45925458)

KEY OBJECTIVES

> 1 - ACCESS THE STRUCTURE AND AVOID DETECTION

Accessing the lab undetected is the first goal to be achieved. There are multiple ways to do this. The Descendants could enter from the front door with a solid fake ID and disguise. The same thing for the cargo area, but in that case, they need a proper vehicle, too. On the other hand, the Descendants could cut the lights and coms and rush their way into the structure by emergency exits or the heliport entrance on the roof.

CHALLENGES

> **Main Entrance Security.** At the entrance to the facility, there is a sizable, guarded area with a metal detector and turnstiles accessible via biometric badges. It is possible to obtain visitor badges only by providing a valid explanation. However, visitor badges do not allow access to internal laboratories.

> **Security Guards.** Several security guards move around the building, each monitored by radio and equipped with a gun, a taser, and a biometric badge to access the various areas of the structure. They are unlikely to stop anyone inside holding an appropriate access badge, unless acting suspiciously.

> **Control Center and Surveillance System.** 4 security guards and the security manager monitor the entire surveillance network from the facility's control center. If they notice something wrong, they will first send some guards to check, or in the case of an obvious problem, they will activate the ***General Alarm*** Setback.

WEAKNESSES

> **Inside Job (major).** If the Descendants find a way to be accompanied by someone who works within the structure, it will be much easier to enter.

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> 2 - SWITCH THE SAMPLES

Once they get to the laboratory, the Descendants must exchange the real sample for the corrupted sample provided by the Brotherhood. It is essential to hurry and leave no trace. Dr. Khatri will be in the laboratory with some colleagues.

CHALLENGES

> **Get Rid of the Scientists.** Convincing the scientists to let the PCs work unwatched in their lab is a problem. A compelling story may not be enough, and the Descendants will need to make an **Approach check** with a 2 **Raises** to do it. Otherwise, knocking them out would be much easier, and any **Approach check** will have 1 free **Raise**.

> **Disable Lab Security.** The laboratory has a surveillance and recording system for each system and terminal in the room.

WEAKNESSES

> **Dr. Khatri Collaboration (major).** The unconditional help of Dr. Khatri would allow the exchange to be carried out without raising any suspicion.

◈ MODERN DAY - ABSTERGO LAB

Laurent Desmaras (Order #45925458)

> 3 - KIDNAP THE LEAD RESEARCHER AND GET OUT

Depending on how this mission has been tackled, different types of Challenges may be necessary, such as dealing with security guards or the surveillance system. In addition to the ***Convince Dr. Khatri*** Challenge, you can add any Challenge from the first Key Objective or from the Special if the ***General Alarm*** Setback is triggered.

CHALLENGES

> **Convince Dr. Khatri.** Taking her away won't be easy. Since she is unlikely to trust her captors, she will cooperate until an opportunity to get rid of the Descendants presents itself. Therefore, any **Approach check** made will require 1 **Raise** as long as she is with the Descendants.

WEAKNESSES

> **Dr. Khatri Collaboration (major).** The unconditional help of Dr. Khatri would remove any additional **Raise** due to her presence and possibly present a way out with her car.

Special: If the ***General Alarm*** Setback is triggered, add 1 of the following Challenges to those required to complete any Key Objective during this Sequence:

> **Gunfight.** The Descendants must face a few armed security guards, dodging their bullets.

> **Closed Security door.** The path is blocked and the PCs have to find a way to open the security door.

Laurent Desmaras (Order #45925458)

SETBACKS

A SUSPICIOUS SECURITY GUARD (MINOR)

A security guard takes an interest in the PCs and starts asking uncomfortable questions.

FLYING BULLETS (MINOR)

Bullets start flying. The PC must make a **Reaction check** to avoid being injured.

GENERAL ALARM (MAJOR)

The alarm rings loudly and panic erupts among the workers of the facility. For the rest of the Memory, at the end of an **Approach check,** the players must make an additional **Reaction check** to avoid security.

◆ MODERN DAY

NOTABLE NPCS

LEAD RESEARCHER KAMALA KHATRI	
DESCRIPTION:	A leading scientist in genetics and bioinformatics, Dr. Khatri is a pragmatic person who can keep calm in tense situations, and can think and react quickly.

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SIMULATION SEQUENCE: FACE THE WRITHING DREAD

Time Frame: Ancient Greece

Location: Town of Eresos, Petrified Valley, Lesbos, Greece- 442 BCE

Starting Sync Level: 55% (3 Key Objectives)

Description: In the Petrified Valley lurks the Writhing Dread, a gorgon created by Juno and Aita, as part of the Olympus Project. Mutated by the Prize of the Medusa, an Atlantean artifact, the gorgon is now the guardian of the key to Atlantis itself.

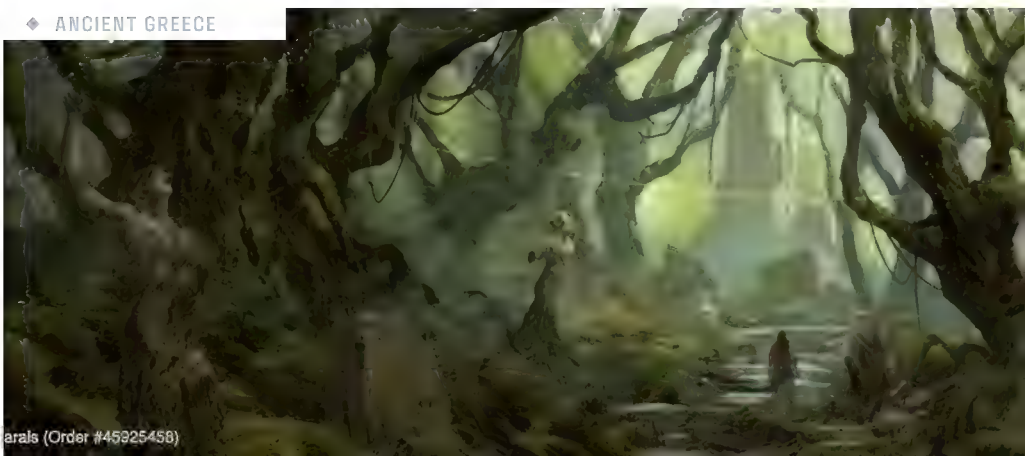
In the gorgon's lair the Witnesses first find many stone statues representing warriors, all captured in extremely realistic and dynamic poses. Then, the statues start to move towards them, weapons in hand and ready for battle.

The gorgon itself wields the **Harpe of Perseus**, a sword granting extraordinary powers.

Special: Using the power of the sword, the gorgon is able to hurl beams of energy, protect herself with an energy shield, and teleport at will. Thanks to this last power, each **Action check** made to wound the gorgon requires 1 additional Raise or the joint effort of 2 or more Witnesses.

Harpe of Perseus
see pages 183, 198.

◆ ANCIENT GREECE



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◆ ANCIENT GREECE

▶▶ KEY OBJECTIVES

> 1 - DESTROY THE STONE WARRIORS

The Writhing Dread animates the stone warriors, all the while protecting itself with a golden barrier of impenetrable force.

CHALLENGES

> **Charge of the Stone Warriors.** A group of warriors charges, swinging their stone weapons with deadly intent.

> **Throwing Spears.** Stone spears are thrown at the Witnesses.

WEAKNESSES

> **Bludgeoning Force (minor).** Blunt force is particularly effective against the stone warriors — destroying them this way is much easier. In this case, any **Approach check** has 1 **Free Raise**.

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> 2 - DEFEAT THE STONE CHAMPION

Once many stone warriors lie shattered on the ground, a mighty stone champion descends into the gorgon's lair. The huge warrior is as powerful as he is fast and engages the Witnesses in frantic melee combat, while the Writhing Dread tries to target them with her gaze.

CHALLENGES

> **Flurry of Blows.** The stone champion sprints towards the Witnesses, weapons in hand, with astonishing speed despite its towering size.

> **Mighty Foe.** The stone champion is a tough adversary, apparently lacking vital points to strike. Defeating it requires at least 2 separate **Approach checks** with 1 **Raise**.

WEAKNESSES

> **Bludgeoning Force (minor).** Blunt force is particularly effective against the stone champion. In this case, any **Approach check** has 1 **Free Raise**.

> **Fragile Surroundings (major).** The Witnesses might try to damage the lair, to let parts of it collapse on the stone champion. If they succeed, the impact destroys it and the characters overcome the ***Mighty Foe*** Challenge.

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> 3 - KILL THE WRITHING DREAD

The Writhing Dread continues to bombard the Witnesses with energy beams and its lethal gaze, as it lies protected behind the energy shield of Perseus' blade.

CHALLENGES

> **Force Shield.** The shield around the gorgon is an Isu marvel, and it seems impenetrable. Overcoming it requires at least 3 separate **Approach checks** with 1 **Raise**.

> **Lethal Blow.** Once the defenses of the gorgon have been eliminated, it is time to inflict the coup de grace. This requires at least 2 separate **Approach checks**.

WEAKNESSES

> **Fragile Surroundings (minor).** The Witnesses may try to collapse the fragile structure on the gorgon. If the Witnesses succeed, the impact crushes the protective shield, overcoming the ***Force Shield*** Challenge. Unfortunately, it is not sufficient to inflict the ***Lethal Blow*** on the creature, as she can teleport herself to safety.

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SETBACKS

BOLT OF ENERGY (MINOR)

The crackling sound fills the air as an energy beam spreads towards the Witness. The Witness must make a **Reaction** check to avoid the energy bolt.

PETRIFYING GAZE (MAJOR)

The gorgon's eyes emit a ray capable of turning living beings to stone. For the rest of the Sequence, any **Approach check** the targeted Witness makes require 1 additional **Raise**. If a Witness suffers this **Setback** a second time, they become **Broken**.

NOTABLE NPCS

LIGEIA	
DESCRIPTION:	A member of the Daughters of Artemis, Ligeia was considered a good hunter, but also a daredevil, for she tended to rush into battle, heedless of the danger. She is the current Writhing Dread.

MEDUSA AND THE WRITHING DREAD

The Writhing Dread was created by Aita and Juno as part of the Olympus Project in the Isu city of Atlantis. Alongside other creatures in the project, it was considered an instrument to strike fear in humankind if they ever revolted against their creators. The gorgon was meant to guard the artifact placed in its body, the Prize of Medusa. The beast was then relocated to the Petrified Temple, an Isu vault on one of the islands of what would later become Lesbos, Greece.

"It's a cycle. Kill the creature, become the creature."

— ZETES THE RETIRED DESCRIBING THE WRITHING DREAD

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SIMULATION SEQUENCE: MEMORY GLITCH

TIME FRAME: Roman Kingdom

LOCATION: Rome - 716 BCE

STARTING SYNC LEVEL: 70% (2 Key Objectives)

DESCRIPTION: The Witnesses are walking along the streets of ancient Rome, when suddenly they all hear the field tech's alarmed voice in their ears: "Assassins! The Roman Kingdom Simulation is collapsing, You are inside a mess of broken code, if you don't get out quickly I don't know what time period you'll end in!"

As the field tech finishes speaking, the Witnesses see a red waveline starting to flow through the simulation, changing the landscape dramatically as it traverses it.

◆ ITALIAN REINASSANCE

Laurent Desmaras (Order #45925458)

KEY OBJECTIVES

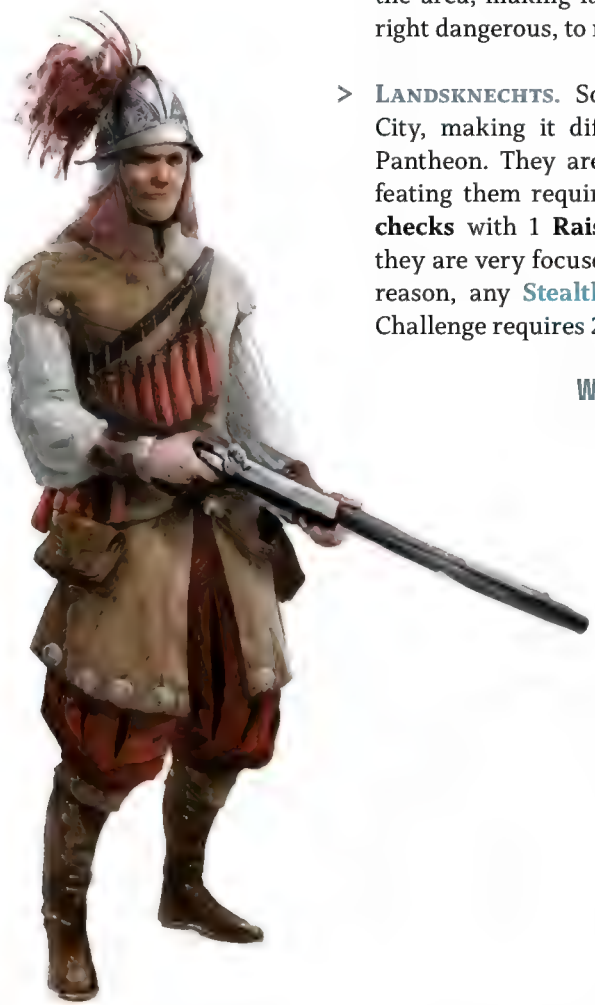
> 1 - REACH THE PANTHEON

Suddenly everything around the Witnesses changes, as screams and chaos violently overwrite the quiet city of Rome from 716 BCE. In an instant, the PCs find themselves in one of the darkest moments of Roman history, the sack of 1527, when imperial troops in the pay of Charles V of Habsburg entered the city and started looting it. The Witnesses get out as soon as possible. The portal they must reach in order to escape this memory rift is situated on top of the Pantheon, one of the tallest buildings in the area.

CHALLENGES

> **Running mob.** Terrified citizens are running through the area, making it extremely difficult, if not downright dangerous, to move about the city.

> **Landsknechts.** Soldiers are pillaging the Eternal City, making it difficult for the PCs to reach the Pantheon. They are many and well-armed, and defeating them requires at least 3 separate **Approach checks** with 1 **Raise**. Also, since they are looting, they are very focused on their surroundings. For this reason, any **Stealth** **check** made to overcome this Challenge requires 2 **Raises**.



WEAKNESSES

> **I'm not paid enough! (minor).** The landsknechts are here to sack and pillage, as they haven't been paid in a while, meaning they have no interest in facing strong and deadly opponents. Witnesses can easily overcome the ***Landsknechts*** Challenge if they take a forceful and convincing stand.

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> 2 - GET THROUGH THE TIME RIFT

When the Witnesses reach the Pantheon, they encounter many pillagers piling up their loot in the piazza. Above the Pantheon's imposing structure, the time rift is swirling high. the WItnesses must jump through it as soon as possible, as it may vanish at any moment and trap them here.

CHALLENGES

> **Climb.** To reach the time rift, the Witnesses must make a tough climb.

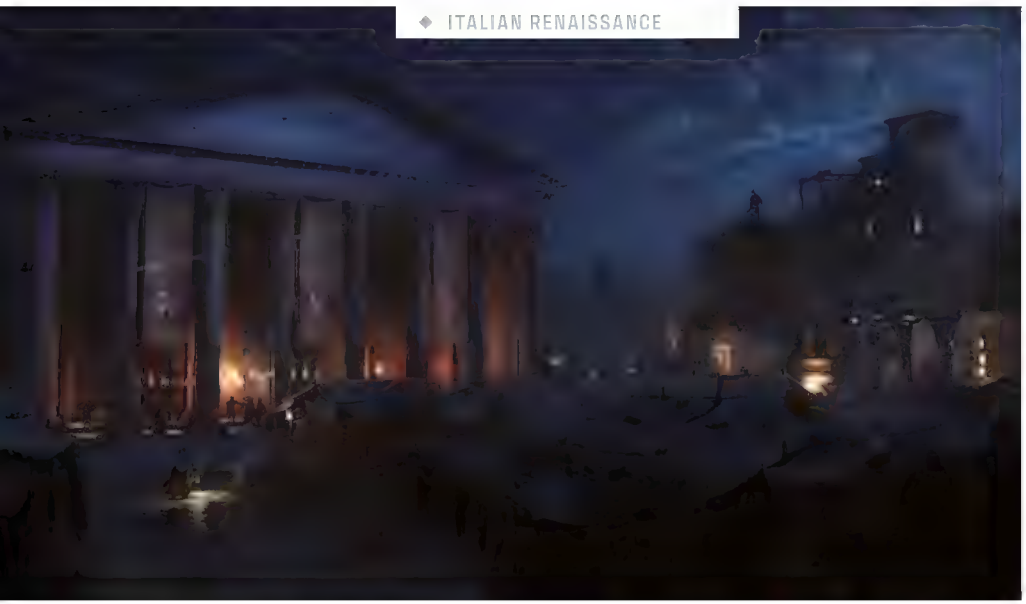
> **Jump.** The rift is suspended a few feet over the roof of the Pantheon. To reach it, the Witnesses need to make a perfect jump. Therefore, any **Approach check** made to reach the rift requires 1 **Raise**.

WEAKNESSES

> **Scaffolding (minor).** If the Witnesses go to the back of the Pantheon, they can find scaffolding used for some renovation work, which allows them to overcome the ***Climb*** Challenge.

As the WItnesses jump across the rift, they feel a tingling sensation traveling through their bodies, and everything goes white. For a long moment they remain suspended in the void. But then, the buzz of chatter fills their ears, and as the Animus reloads the Simulation, the WItnesses realize they're back in the correct Time Frame.

◆ ITALIAN RENAISSANCE



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SETBACKS

IMPERIAL ARMY (MINOR)

A group of pillagers from the Imperial Army see the Witnesses and start shooting. The Witnesses must make a **Reaction check** to avoid gunshots.

A SUSPICIOUS PILLAGER (MINOR)

One or more pillagers notice something's not quite right and start investigating.

DESYNC GLITCH (MAJOR)

Something is definitely wrong with this memory. A major glitch in the simulation erodes the Witness' Synchronization, lowering their **Sync level** by 1.

◆ ITALIAN RENAISSANCE

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FILE_09:
<RELIC HUNTERS>

A nowhere desert at night. Sand and grit scoured the windows of a box car diner. A group was outside, digging in an old, Civil War era cemetery. The group was made up of Inez, Iowa, Reiko, and Royce. Each took a turn with the shovel. Currently, Iowa was taking a leak in the abandoned diner. Inez worked the shovel, her arm muscles hurting. Six feet down is more than you think. *"Grave robbing,"* Inez thought to herself, *"isn't what I'd prefer to be doing on a Saturday night, but here I am."* She's here because in that coffin was a Piece of Eden. Not a metaphor, as Inez understood it.

Her shovel hit the old, wooden casket, thumping a hello from here to wherever the desert winds might carry such a noise.

Royce got into the tow truck they *"borrowed"* and let the rope down on the winch. Inez fixed it to the coffin by the handles. There was no smell but dust and time. She hoped the body didn't fall out on the way up. With everything ready, Reiko gave her a hand up and out of the grave.

Inez watched Iowa keep the coffin level as it rose. Royce pulled ground. Once there, Reiko picked up a prybar, but Royce told her to wait until he could see. Getting out of the driver's side, he joined the rest of them. He nodded and Reiko knelt down, putting the prybar in and leveraging it.

There was squeaking and a cough of dust. After a moment, the dust cleared, showing that there was a dead fellow in there, sure enough. Inez noted that it was all bones and cloth fragments, aside from the thing he was buried holding. It was a leather satchel about the size of a bowling bag. Keiko tossed it up to Royce, who opened it.

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And that is when Inez first saw a Piece of Eden. Even out of the bag, it didn't look like much. It didn't look, like, you know, the Grail or anything. Or, if it did, it was the Grail Indy found. What was like this thing? It was a small box made of wood, once finely inlaid but weathered to the point of being paintless. A wooden box. It looked old but worthless. She said as much.

Royce smiled. He held it in between his palms as if communing with it. *"Fortune and glory, kid. Fortune and glory."*

"Please, Royce," Reiko said.

"Sorry," he said. *"This is it. This is what we want."*

'Really impressive, Royce," Inez said and then everyone, including Royce, laughed.

SECTION 6-0

THE PIECES OF EDEN

"Sometimes I feel so disconnected from everything out there. Nearly a decade of my life gone, searching for those Pieces of Eden."

- Lucy Stillman

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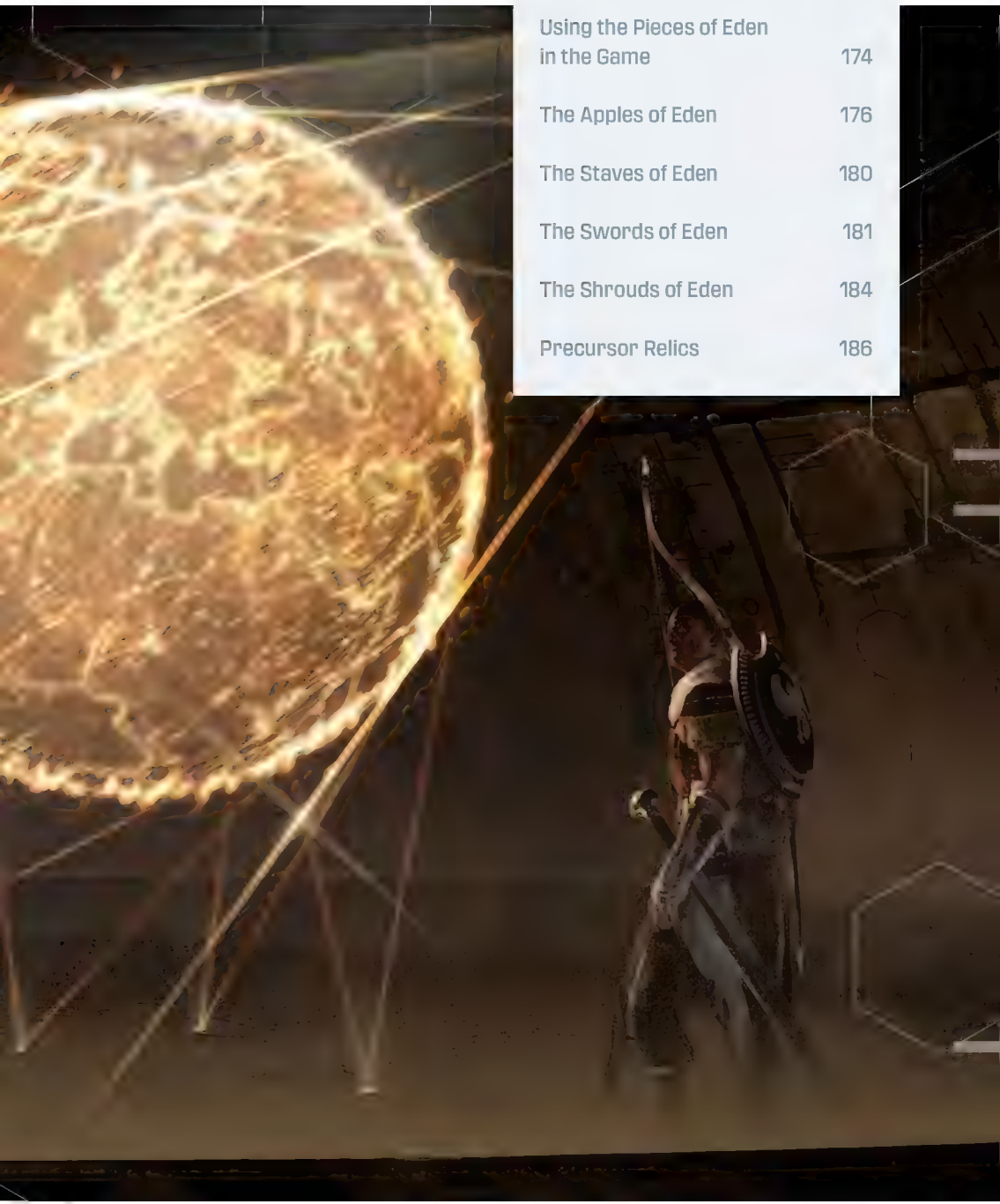
SECTION CONTENT

Using the Pieces of Eden in the Game	174
The Apples of Eden	176
The Staves of Eden	180
The Swords of Eden	181
The Shrouds of Eden	184
Precursor Relics	186



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In line with the early human belief that the Isu were gods, the Pieces of Eden have often been considered mystical or magical items, or even of alien origin. In fact, they are immensely powerful, technologically sophisticated devices designed by the Precursors.

The main purpose of most of the Pieces of Eden is to control human emotions, thoughts, and behavior. The artifacts are designed to work with humanity's genetically engineered physiology by affecting a network of neurotransmitters in the human brain.

The Templar's goal of unifying the world order under one rule to impose peace motivates their aggressive drive to acquire as many of the Pieces of Eden as possible.

USING THE PIECES OF EDEN IN THE GAME

The following pages present details about the main Isu's artifacts that can be found and used in the game, as registered by researchers at Abstergo Industries in the course of decades. The Known Owners and Current Status entries refer to the canon Assassin's Creed lore — the Reader can respect or ignore such information as they see fit.

When a Descendant finds a Piece of Eden in the modern day, the player can load its card in the appropriate slot on the Character File, as you do with a Skill card. Once loaded, a Piece of Eden can be activated whenever a Scene allows it.

Only one Piece of Eden at a time can be active in the same Scene (unless otherwise specified or allowed by the Reader). This means that if a Descendant activates a Piece of Eden, a different Piece of Eden cannot be activated until a new Scene starts.

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You can find the stats for Pieces of Eden cards you can use in the game in the following pages, in the Animi Network deck, as well as on the Assassin's Creed® RPG App.

Through the activation of peculiar artifacts like the Apples of Eden or the Staves of Eden, the PCs gain the power to create auditory and visual illusions capable of both captivating and deceiving the senses of those who perceive them, within a limited range.

It is important to note that these illusions may or may not lack tangible substance or any other sensorial stimuli, depending on the Piece of Eden used.

Here follow some examples of how the powers of the Pieces of Eden can be used in game:

- A character holding the Apple of Eden 2 can use it to create distractions and confusion among enemies. By activating its power, the Apple can cause enemies to become disoriented and attack each other instead of the character.
- A character holding the Apple of Eden 2 can use it to create an illusion of himself to fool a pursuer.
- A character holding the Shroud of Eden 2 can heal themselves or revive fallen allies, making them more formidable and increasing their chances of success in challenging situations.
- By wielding the Sword of Eden 1, a character gains increased strength, speed, and agility, allowing them to overpower enemies with ease and perform devastating attacks.

Pieces of Eden encountered in a Simulation Sequence follow the same rules (of course, Pieces of Eden found in a Simulation are available exclusively during those specific Simulations).

Laurent Desmaras (Order #45925458)

THE APPLES OF EDEN

My fascination with the enigmatic Apples of Eden continues to deepen. Apparently, these remarkable spheroidal artifacts, meticulously crafted by the Precursors, were devised to exert control over humankind, exploiting the intricate genetic composition of our species. Our very nature makes us uniquely susceptible to the profound influence wielded by these objects.

Delving into the annals of time, we journey back to approximately 75,010 BCE when Eve, a unique Isu-human hybrid, harnessed the power of her mixed heritage to resist the mind-altering properties embedded within the Apples of Eden. In a courageous act, Eve and her companion Adam liberated other humans from the clutches of enslavement, igniting the spark of the rebellion against their creators that culminated in the sprawling conflict known as the Human-Isu war. This act of defiance has interlaced with the tapestry of human mythology, giving birth to the legend of Adam and Eve banished from the idyllic Garden of Eden for their audacity to partake in the forbidden fruit.

The powers harbored within the Apples of Eden are vast, and capable of reshaping reality through the mere force of thought. Historical records reveal the futile endeavors of the Isu, who sought to exploit this potential by launching an Apple of Eden into Earth's celestial orbit in the grand ambition to manipulate human consciousness, implanting the belief that our world would be shielded from the imminent Toba Catastrophe. However, even the mighty Apples could not alter the course of destiny.

Beyond their reality-altering capabilities, these artifacts also seem to be invaluable repositories of ancient knowledge, encapsulating an astonishing wealth of Precursor information. Some Apples can also track the elusive fragments of other Isu artifacts scattered across the globe. As the 21st century unfolds, we can confirm the existence of multiple Apples of Eden out there.

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APPLE 2

KNOWN OWNERS: Bayek, Al Mualim, Altaïr, Elizabeth I, and Gandhi

CURRENT STATUS: Destroyed

The Apple of Eden was originally recovered from the Order of the Ancients by Bayek, who hid it within Aya's hideout in Alexandria. The former Mentor of the Assassins of Masyaf, Al Mualim, obtained it in the 12th century, but Altaïr exposed his treachery and recovered the Apple. Subsequently, the Apple passed through the hands of Queen Elizabeth I and later Gandhi, who was tragically assassinated by Templar agents seeking the artifact for themselves. The Apple was finally destroyed in 2011 in an accident at an Abstergo facility beneath Denver International Airport.

When holding this Apple, you can influence the mind of the people around you and cast visual illusions. Additionally, you can create tangible holograms and become invisible at will. Finally, the Apple grants you ancient knowledge, allowing you to add **1 match** to all **Wits checks**.

Laurent Desmarais (Order #45925458)

APPLE 4

KNOWN OWNERS: Nikola Tesla, Thomas Edison, Henry Ford, and Adolf Hitler

CURRENT STATUS: Unknown, probably owned by the Assassins

> *This ancient and mysterious Apple has been in the possession of history's most infamous visionaries, intriguers, and warmongers, and has remained at the heart of the Templars' pursuit of power. It's existence was first recorded in 10th-century China, but it didn't resurface until the 19th century when it was discovered by Nikola Tesla. Tesla intended to use it as part of his grand vision of harnessing its energy to power the world for free, but the Templar Thomas Edison thwarted his ambition, acquiring the Apple for himself. The Apple ended up in the hands of various influential figures, including Mark Twain and Henry Ford. Ford effectively ensured the triumph of Capitalism by employing the Apple's power to manipulate workers in his factories, before sending it to Adolf Hitler in 1933 at the insistence of the Templars. With the Apple, Hitler was able to seize power and launched a world war that ultimately served the Templar's industrial interests. Later, the Templars kidnapped Tesla to help them create a proto-Animus called Die Glocke. 'Project Rainbow', in temporary alliance with the Assassins in 1943, was a misguided mission to prevent the worst atrocities of World War II.*

When holding this Apple, you can influence the mind of the people around you and cast visual illusions.

Laurent Desmarais (Order #45925458)

APPLE 7

KNOWN OWNERS: Charles Pearson, Cavanagh, and Sir David Brewster

CURRENT STATUS: Destroyed

> *Cavanagh, a British Templar, sought out this Apple of Eden while building the world's first underground railway in the mid-nineteenth century. Cavanagh was slain and the Apple stolen by his rival, Templar Grand Master Crawford Starrick. At Starrick's behest, scientist David Brewster attempted to unlock its secrets. The Apple was destroyed and Brewster slain when an experiment in his Croydon laboratory backfired in 1868.*

When holding this Apple, you can influence the mind of the people around you and cast visual illusions. Additionally, you can become invisible at will.

Laurent Desmaras (Order #45925458)

THE STAVES OF EDEN

During my extensive research on the Staves of Eden at Abstergo Industries, I have discovered many fascinating aspects of these artifacts. Resembling scepters, the Staves embody a sense of authoritative power, representing sovereignty in various contexts. Through their unique design, all Staves display the ability to command and govern, exerting control over the thoughts and actions of individuals. The enigmatic properties of the Staves extend further, as they have the potential to conceal the presence of the bearer and even enable levitation. However, the true nature of these effects remains shrouded in mystery, leaving us to ponder whether they are tangible manifestations or intricately crafted manipulations of perception. It is also noteworthy that the tip of a Staff can be utilized as a spear, adding to its versatility as both a symbol of authority and a deadly weapon. Throughout our research, we have encountered only four Staves of Eden, each possessing a captivating history, further deepening the intrigue surrounding these powerful artifacts.

THE SCEPTER OF ALEXANDER THE GREAT

KNOWN OWNERS: Alexander the Great, Flavius Metellus

CURRENT STATUS: Unknown

Alexander the Great used this Staff of Eden, gifted him by the Order of the Ancients, to consolidate power in Macedonia and massively expand his empire over the Middle East and beyond. After his death, the Scepter was interred in his tomb in Alexandria. In 47 BCE the Scepter was stolen by two members of the Order of the Ancients, Flavius and Septimius, who intended to use it to unlock an Isu Vault in Siwa. The Scepter was then taken to Rome, where Septimius presented it to the local Order of the Ancients before being slain by Aya.

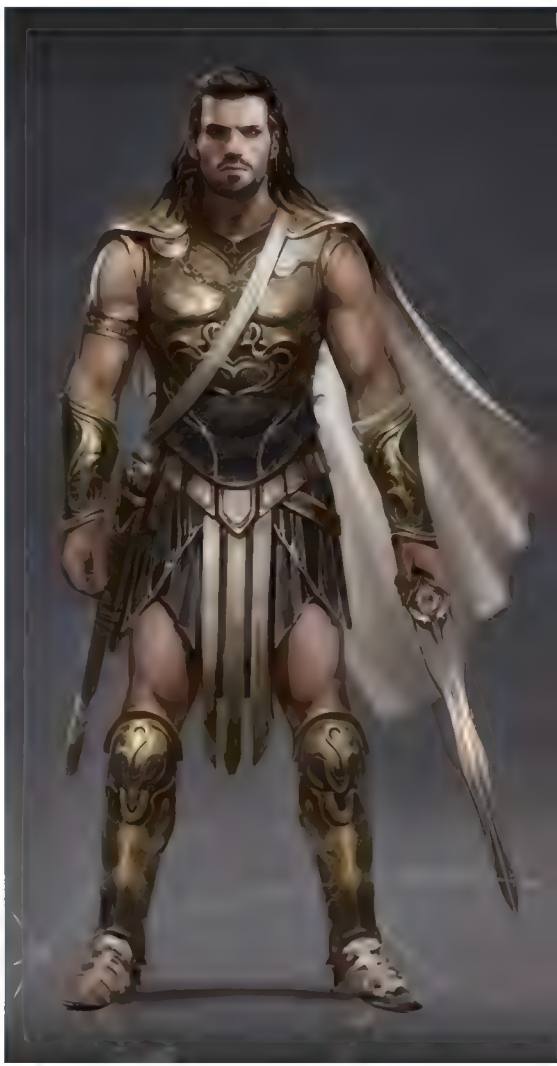
When holding this Scepter, you can control the mind of the people around you. Also, you can create visual illusions and become invisible at will. If you combine this particular Staff of Eden with the **Apple 2**, you can open the Isu Vaults of Siwa.

Laurent Desmarais (Order #45925458)

THE SWORDS OF EDEN

In our database here at Abstergo, I've found much information focused on some of the artifacts left by the Precursors that I personally find to be among the most fascinating — the Swords of Eden. We have all the reasons to believe that these remarkable artifacts were originally crafted by the esteemed Precursor scientist Hephaestus, and were explicitly designed to amplify strength during battle and enhance leadership.

As correctly reported by my predecessors, a notable ability associated with these Swords is the capacity to unleash powerful energy blasts. Through analysis and research on the field, we have confirmed the existence of a few distinct Swords of Eden, each with its own intriguing history, often tied to myths about famous heroes and conquerors. Legendary figures such as Attila the Hun and Genghis Khan are believed to have wielded these powerful artifacts, further supporting their historical significance. Through our unwavering search for knowledge, I continue to delve into the puzzles surrounding the Swords of Eden, unearthing their undeniable impact on the course of human history.



Laurent Desmarais (Order #45925458)

SWORD OF EDEN 1

Known Owners: Jeanne d'Arc, François-Thomas Germain, Arno Dorian, Simon Hathaway

Current Status: Abstergo Industries' HQ, England, Rikkin's office

Before his arrest, the Grand Master of the Knights Templar, Jacques de Molay, concealed a peculiar Sword of Eden. The artifact was enhanced by a small red stone known as the Heart, a gem that de Molay was able to hide. Later on, the Heart fell into the hands of Joan of Arc, who wore it around her neck, utilizing its unique energy to amplify the powers of the Sword she eventually acquired. However, following Joan's execution, the Heart was lost when her executioner callously threw it into the Seine. At the time of the French Revolution, the Sword suffered significant damage during a fierce clash involving Grand Master François-Thomas Germain, Arno Dorian, and Élise de la Serre, probably because it was missing the Heart. Many centuries later, the Sword found its place in the office of Alan Rikkin, Master Templar and CEO of Abstergo Industries. Simon Hathaway, an Inner Sanctum member and Head of Abstergo's Historical Research department, employed the Animus to locate and retrieve the Heart from the waters of the Seine, reviving the Sword's dormant power. After Alan Rikkin met his demise at the hands of the Assassin Callum Lynch, the Sword was placed among the collection of artifacts of the Templar Order.

While wielding the sword, you gain the ability to inspire fear or awe in those around you, echolocate your adversaries, and hurl bolts of energy. Originally, the wielder of the sword was able to teleport themself at will, but this ability was lost during a terrible fight in 1794 between the Templar Grand Master François-Thomas Germain and the assassin Arno Dorian.

Laurent Desmaras (Order #45925458)

DURENDAL

Known Owners: Roland, Eivor

Current Status: Unknown

> *This legendary sword was said to be impossible to destroy, and able to carve through solid rock. It was wielded by Roland, the most famous Paladin in the service of Charlemagne.*

While wielding the sword, you have 2 **Free Raises** on every **Action** **check** made to fight your enemies. If you suffer at least 1 **Snag**, you have only 1 **Free Raise** instead.

HARPE OF PERSEUS

Known Owners: Medusa, Ligeia, Kassandra

Current Status: Unknown

> *The Harpe was a legendary sword attributed to Perseus, the Greek hero renowned for slaying Medusa and founding the city of Mycenae. It held great significance in the saga of the Writhing Dread. During the tumultuous period of the Peloponnesian War, the Harpe found its way into the possession of Ligeia, the most recent victim to be transformed into the gorgon. When Kassandra emerged victorious over Ligeia she claimed the coveted sword for herself.*

While wielding the sword, you gain the ability to hurl beams of energy, protect yourself with an energy shield, and teleport at will.

Laurent Desmarais (Order #45925458)

THE SHROUDS OF EDEN

The study of the groundbreaking work of the Isu scientist Consus on the Shrouds of Eden is considered to be one of the keys to unlocking the secrets of many other Precursor artifacts. Differently from all other Isu creations, the Shrouds resemble pieces of ordinary cloth, possessing extraordinary capabilities of restoration and healing. As we learned, the original Shroud, designed by Consus himself, probably served as a vessel for his consciousness to allow a temporary possession of a living user's body. We also know that several Shrouds were made, although we do not know how many, nor we know much about their powers.

The original Shroud used to be contained within a plain wooden box and can be described as a white cloth stained with blood and bearing the faint imprint of a human shape. Its most renowned owner was probably Jesus of Nazareth, who utilized its powers to heal many followers in his time. Other instances of Shrouds recorded in history include the legendary Golden Fleece of Grecian myth, and Joseph's coat of many colors.

All Shrouds are known to be able to mend wounds, reverse defects, and even amplify an individual's healing prowess and strength, as long as a user maintains contact with one of them. However, despite their astonishing capabilities, Shrouds cannot reverse death — while they can temporarily revive and animate deceased bodies, proper restoration of life remains beyond their reach. Finally, it has been reported that using these artifacts can have dire consequences, as individuals who utilize the Shrouds may be driven to madness or experience physical deterioration.

Our research at Abstergo is shedding some light on the way the Shrouds work. When applied to a body, these artifacts scan for damage and initiate cellular-level reconstruction, even in cases of partial decomposition. This intriguing discovery has sparked further investigation into the possibility of reconstructing actual Isu individuals from existing DNA samples. Our ongoing research into the Shrouds of Eden and the groundbreaking work of Consus continues to unravel the mysteries surrounding these artifacts and their profound influence on our understanding of the Isu civilization.

Laurent Desmarais (Order #45925458)

SHROUD OF EDEN 2

Known Owners: Edward Kenway, Crawford Starrick, Álvaro Gramática

Current Status: In the hands of Álvaro Gramática

This Shroud of Eden was discovered in the early 18th century by Assassin Edward Kenway, who hid it within the Tower of London. Kenway left clues to the Shroud's whereabouts in his journal, enabling it to be found by future Assassins.

British Templar Grand Master Crawford Starrick found the Shroud in 1868, using it to render himself nearly invincible, but the Assassins were hot on his heels. Starrick was defeated, the artifact returned to the Tower of London once more.

The Shroud remained hidden until 2015. Its reappearance sparked a race between the Assassins and Templars.

While wearing the shroud, you gain the ability to regenerate and heal from physical wounds. Once per Sequence, you can activate it to recover from **Snags** as if you were in a Hideout. Also, you obtain exceptional strength, and whenever you make a brawn related **Action** or **Reaction** **check,** you gain a **Free Raise**.

Laurent Desmarais (Order #45925458)

PRECURSOR RELICS

Many other Precursor relics exist, from the Memory Seals used to record messages by the Capitoline Triad to the Masyaf Keys, on which Altaïr Ibn-La'Ahad encoded his own memories. They don't possess the same powers of influencing and controlling displayed by the Pieces of Eden, yet such artifacts have been researched extensively by Templars and Assassins alike. Lesser still than the Precursor relics are later documentation and transcription of Precursor knowledge and information, which are nonetheless the subject of covetous attention. Both the Assassins and the Templars are convinced that, if they can decipher such writing, it will give greater insight into the Precursor civilisation. The Voynich Manuscript, Nicholas Flamel's two-part book of Abraham, as written by Abraham of Würzburg, are two such examples. All of these man-made relics must be unlocked or translated with some sort of key, such as a Precursor Box.

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PRIZE OF THE MEDUSA

KNOWN OWNERS: Medusa, Ligeia, Kassandra

CURRENT STATUS: In the Gateway to the Lost City, sealed alongside Atlantis

"... wield fear as a weapon, may our enemies crumble ..."
— AN ISU VOICE THAT EMANATED FROM THE ARTIFACT WHEN KASSANDRA TOOK IT

The Atlantis artifacts were a number of leftover technological devices created as part of the Olympus Project by the Isu Aita and Juno. The Prize of the Medusa was one such object, not only serving as a key to seal the gateway to Atlantis, but also turning its user into the Writhing Dead, a Gorgon capable of petrifying its victims. The Prize of the Medusa was handed from guardian to guardian until seized by Kassandra.

PROPHECY DISKS

The intended use of the Prophecy Disks is unclear. Audio-visual messages can be recorded on these disks, which then separate in two – an amulet is then required to activate the message. The Assassin Aveline de Grandpré discovered both parts of such a disk in the Precursor ruins beneath the Mayan city of Chichen Itza, which were then activated with an amulet, The Heart of the Brotherhood.

Laurent Desmaras (Order #45925458)

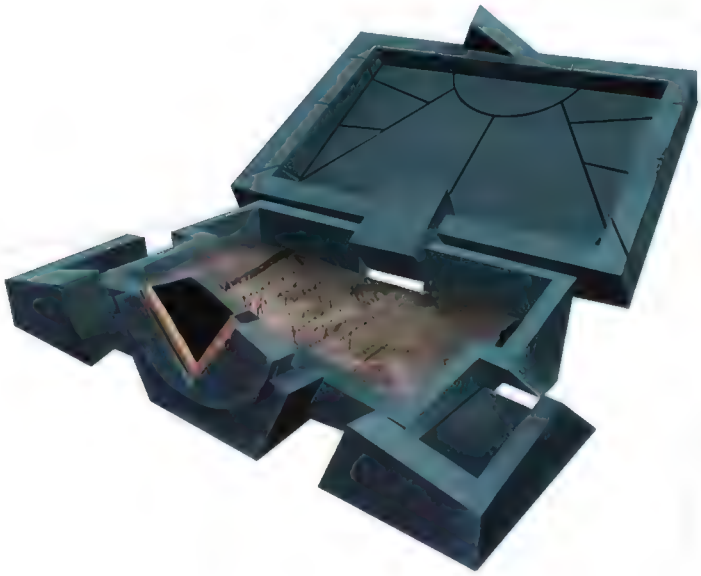
PRECURSOR BOXES

Precursor Boxes can be used to activate other Pieces of Eden. When triggered, boxes have been known to exhibit all sorts of different effects, such as projecting holograms of maps, deciphering Precursor writing or even imprinting memories from previous owners onto the user.

Although intended to be used in conjunction with an Isu manuscript or another Piece of Eden, it is possible to activate a Precursor Box with a high enough charge of electricity. However, this does risk damaging the artifact.

One particular Precursor Box was given by Ezio Auditore to Shao Jun, a Chinese Assassin, when she sought out his advice in 1524. Since then the Box has resurfaced a number of times, in both Assassin and Templar hands, amongst them Shay Cormac. Álvaro Gramática, Templar and scientist, used the Box in 2016 as part of the Phoenix Project, to help him comprehend the Shroud of Eden he had also obtained.

Many Precursor Boxes have been found, although it is unknown how many have survived.



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◆ PTOLEMAIC EGYPT

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FILE_10:
<UNTITLED N.3>

Her heart thundered in the cathedral of her ribs as it hadn't since she was a thief. In those days, a chase like this was rare. Usually, she didn't get caught and didn't have to bolt. These days, chases were common. But she really did wish the freerunners she used to hang with could see this. She took the stairs down into the subway like a gazelle, hit the turnstile like an Olympic gymnast, then used that like a mount and came up off it with her legs kicking out, right into a Templar's chest. He went down and Inez landed on his chest to punctuate things.

The train was just coming into the station with a long squeal of its brakes. There was little to no crowd here at Jefferson Park at 2:53 AM, but she bolted for the open doors of the train and then begged them to close. But it was too late. She saw pursuers boarding the other cars.

She could run out at the last second, but she was pretty sure they had someone covering the train. Someone who'd drop her before the doors closed behind her. So, she stayed. Opt for the devil you know and, in this case, the devils that probably have the order to take her alive, if at all possible. That was something, anyway.

She looked to the cars ahead of her through a series of subway windows. People were pushing down the aisle, their eyes on her. It was the same behind her. She figured that this car was as good as any to start a tussle in. She stretched on her toes, letting her back stiffen, then uncoiled vertebrae while exhaling. She then did a small runner's jog-in-place move and started gauging the angles in the train, the height of people seated and standing, various vectors she might try when they get inside.

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The first to arrive were a pair from the back car. It was a guy maybe six foot tall and a shorter woman. From ahead, two men, wide looking, started closing in. She waited until they were close. In fact, she waited until one of the broad men grabbed at her, getting purchase on her jean jacket. She slid out of it the way she'd practiced, stomped onto the guy's instep, and launched herself up under his chin for a KO the only way she knew how. Then the other grabbed at her shoulders, but she wasn't there. She jumped up on a seat, ran on the wall and windows of the car, right past broad man number two and into the next car, where she hit something solid and human.

Someone was bear-hugging her. It was a very big woman she didn't notice before. The squeezing forced air out of her lungs. Air that she needed to stay conscious. She felt a rib give. She could feel herself slipping into a warm, black unconsciousness. She couldn't...

Suddenly, electricity was running through the woman and, because she was hugging Inez, it ran through her, too. Fifty-thousand volts, but all of them at low enough amperage not to kill you. Inez fell to the ground, flapping about helplessly like a fish out of water.

Rieko quickly put away the taser and slipped something under Inez's nose, a noxious potion that seemed to numb the electricity. Inez tried to gather herself. She watched as Reiko's hands wrapped her belt around the handle and bar inside the door so it wouldn't open.

Reiko gathered half of Inez under her arm, and the two hobbled through a car filled with people more-than-willing to avoid them. They both hoped that they would not die at the next stop.

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APPENDIX A

SKILL CARDS

This section lists the 21 Skills available in the game in alphabetical order. When you unlock a new Skill, take the corresponding card from the Skill deck. There are 2 copies of each Skill in the deck - if both cards are in play, you must choose a different Skill to unlock.

Laurent Desmaras (Order #45925458)

ALERT

When you make a **Reaction check**, you can reroll up to 2 **Abstergo** results.

ARM-TWISTING

Whenever you make a **Social check** in a situation where you called upon your intimidation abilities, you can consider up to 2 **Action** results as 1 additional **match** each.

BROTHERHOOD TRAINING

Whenever you use a hidden-weapon, you can consider 1 **Creed** result as 1 additional **match**. This is in addition to any **match** granted by the activation of a ***Signature Gear (Hidden-weapon)***.

CUNNING

Whenever you make a **Wits check** during a tinkering activity, you have 1 **Free Raise**.

ANIMAL COMPANION

Your will and that of your animal's become as one, allowing you to see through its eyes and command its movements. Additionally, the companion can aid you in combat or act as a distraction, diverting people's attention from you.

Finally, when you make an **Action** or **Stealth check**, you may reroll 1 **Abstergo** result.

ASSASSINATION

Whenever you make a **Stealth check** in a situation where you called upon your assassination abilities, you can consider up to 2 **Wits** results as 1 additional **match** each.

CHARMER

Whenever you make a **Social check** in a situation where you called upon your seduction abilities, you can add 1 **match**. Additionally, whenever you make a **Social check**, you can use 2 **Wits** results to get extra info from someone or something involved in the Scene.

Laurent Desmarais (Order #45925458)

DECEPTIVE MOVEMENTS

Whenever you make an **Action** **check** in a situation where you called upon your deceptive abilities, you can consider up to 2 **Social** results as 1 additional **match** each.

EAGLE SENSE

Eagle Sense heightens your senses to the point where you can detect the heartbeat of your target in the area, or even foresee the target's next action. Additionally, you can peer into the memories of your targets upon killing them, obtaining all the information they can offer.

FREE RUNNING

Whenever you are freerunning, you can add 1 **match** to any related **Action** **check**. Additionally, whenever you make an **Action** **check**, you can use 2 **Stealth** results to disappear from sight.

HIDE IN PLAIN SIGHT

Whenever you make a **Stealth** **check**, you can consider up to 1 **Social** result as 1 additional **match**.

NATURAL BORN FIGHTER

Whenever you make an **Action** **check** during combat, you have 1 **Free Raise**.

EAGLE VISION

Eagle Vision is an extrasensory perception, or "sixth sense", and one of your Isu genes' gifts. You can easily spot allies, enemies, objectives, sources of information, and targets within a short range. Additionally, when you make an **Approach** **check**, you can count 1 **Wits** result as 1 additional **match**.

GRIT

Whenever you make a **Wits** **check**, you can consider up to 1 **Action** result as 1 additional **match**.

Laurent Desmarais (Order #45925458)

HYPNOTIC

Whenever you make a **Social check**, you can consider up to 1 **Stealth** result as 1 additional **match**.

NIMBLE

Whenever you make a **Stealth check** while infiltrating, you have 1 **Free Raise**.

OBSERVANT

Whenever you make a **Wits check** in a situation where you called upon your investigation abilities, you can consider up to 2 **Stealth** results as 1 additional **match** each.

SAPPER

Whenever you are trying to sabotage a device, you can add 1 **match** to any related **Wits check**. Additionally, whenever you make any **Action** or **Stealth check**, you can use 2 **Wits** results to create a decoy or distraction in the Scene.

STRATEGIC MOVES

Whenever you make an **Action check**, you can consider up to 1 **Wits** result as 1 additional **match**.

POKER FACE

Whenever you make a **Social check** while you are in a deceptive situation, you have 1 **Free Raise**.

SLEIGHT OF HAND

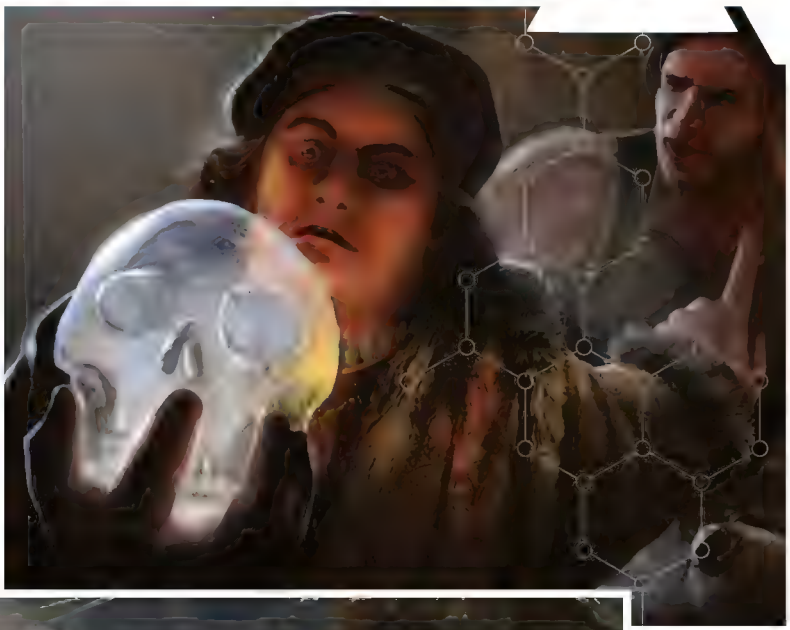
Whenever you are trying to hide a small item or steal it from others, you can add 1 **match** to any related **Stealth check**.

Additionally, whenever you make any **Action** or **Social check**, you can use 2 **Stealth** results to steal a small item from someone involved in the Scene.

Laurent Desmarais (Order #45925458)

APPENDIX B

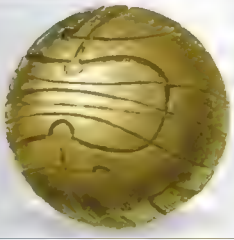
PIECE OF EDEN CARDS



This section lists the eight Pieces of Eden available in the game in alphabetical order. When you find one of these artifacts, take the corresponding card.

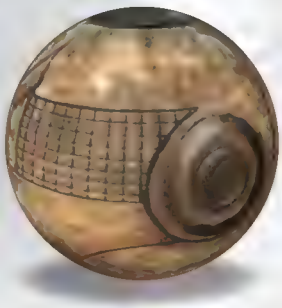
Laurent Desmarais (Order #45925458)

APPLE 2



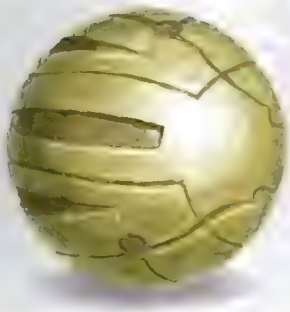
When holding this Apple, you can influence the minds of people around you and cast visual illusions. Additionally, you can create tangible holograms and become invisible at will. Finally, the Apple grants you ancient knowledge, allowing you to add 1 **match** to all **Wits checks**.

APPLE 4



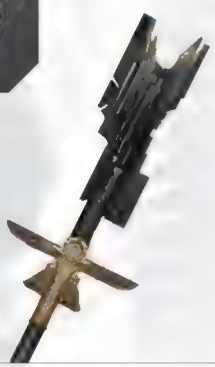
When holding this Apple, you can influence the minds of people around you and cast visual illusions.

APPLE 7



When holding this Apple, you can influence the mind of the people around you and cast visual illusions. Additionally, you can become invisible at will.

SCEPTER OF ALEXANDER THE GREAT



When holding this Scepter, you can control the minds of people around you. Additionally, you can create visual illusions and become invisible at will. If you combine this particular Staff of Eden with **Apple 2**, you can open the Isu Vaults of Siwa.

Laurent Desmarais (Order #45925458)

DURENDAL

While wielding the sword, you have 2 **Free Raises** on every **Action check** made to fight your enemies. If you suffer at least 1 **Snag**, you have only 1 **Free Raise** instead.

HARPE OF PERSEUS

While wielding the sword, you gain the ability to hurl beams of energy, protect yourself with an energy shield, and teleport at will.

SWORD OF EDEN #1

While wielding the sword, you gain the ability to inspire fear or awe in those around you, echolocate your adversaries, and hurl bolts of energy. Originally, the wielder of the sword was able to teleport themselves at will, but this ability was lost during a terrible fight in 1794 between the Templar Grand Master François-Thomas Germain and the assassin Arno Dorian.

SHROUD OF EDEN #2

While wearing the shroud, you gain the ability to regenerate and heal from physical wounds. Once per Sequence, you can activate it to recover from **Snags** as if you were in a Hideout. Additionally, you obtain exceptional strength, and whenever you make a brawn related **Action** or **Reaction check**, you gain a **Free Raise**.

Laurent Desmarais (Order #45925458)

APPENDIX C

WITNESS CARDS

This Appendix lists the Witness cards, to be used in conjunction with Character Files during Simulation Sequences (see page pagina 81).

Laurent Desmarais (Order #45925458)

ROMAN KINGDOM

ROMULUS

"Words instruct, illustrations lead."

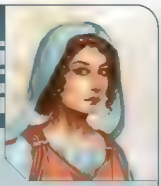
		GEAR
2	ACTION	**Shield**
3	STEALTH	**Sword**
2	WITS	King's Armor
1	SOCIAL	Spear
		Mars Medallion
		Sling

VETERAN **RESOLUTE**

AGGRESSIVE

Ancient Greek, Etruscan, Latin

PRIMA



"We're made by the storms we walk through."

		GEAR
2	ACTION	**Sickle**
2	STEALTH	**Concealed Blade**
2	WITS	Sling
2	SOCIAL	Book of Laws
		"Shields of Mars" Armlet
		Jewels

SWIFT **CUNNING**

RECKLESS

Ancient Greek, Latin, Sabine

VENATOR

"Be the predator, not the prey."

		GEAR
2	ACTION	**Bow and Arrows**
1	STEALTH	**Dagger**
2	WITS	Waterskin
3	SOCIAL	Bait
		Bedroll
		Rope

PATIENT **HUNTER**

IRASCIBLE

Latin

WARDEN OF FIRE

"The gods only, I do serve."

		GEAR
3	ACTION	**Vestal Torch**
2	STEALTH	**Medicinal Herbs**
2	WITS	Flint
1	SOCIAL	Oil Flask
		Sling
		Temple Scrolls

FERVENT **ERUDITE**

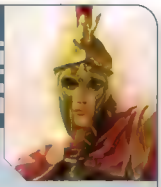
PIETY

Etruscan, Latin, Oscan

Laurent Desmarais (Order #45925458)

ANCIENT GREECE

KASSANDRA



"If I was your punishment, you'd already be dead."

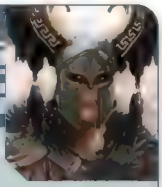
2 ACTION	GEAR
2 STEALTH	**Spear of Leonidas**
2 WITS	**Misthios Armor**
2 SOCIAL	Bow and Arrows
	Greek Fire Bottle
	Phobos (Horse)
	Ikaros (Eagle)

AGILE | **SPARTAN**

MERCIFUL

Ancient Greek, Laconic

XENIA



"I have an appetite for rare treasures."

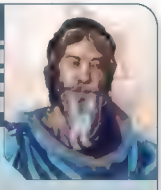
2 ACTION	GEAR
3 STEALTH	**War Hammer**
2 WITS	**Smuggled Documents**
1 SOCIAL	Armour
	Nautical Maps
	Spyglass
	Drachmae Pouch

CONNECTED | **PIRATE**

GREED

Ancient Greek

HERODOTOS



"I'm a storyteller, or I was. This war is forcing us all to new extremes."

3 ACTION	GEAR
2 STEALTH	**Maps and Documents**
1 WITS	**Greek Fire Bottle**
2 SOCIAL	Quarterstaff
	Scroll Satchel
	Lockpicking Kit
	Dagger

SCHOLAR | **OBSERVANT**

NEUTRALITY

Ancient Greek, Attic, Doric, Laconic

THE NEMEAN CLAW

"I was born to bear these sword and shield."

1 ACTION	GEAR
3 STEALTH	**Sword**
2 WITS	**Shield**
2 SOCIAL	Armor
	Javelin
	Bounty Scrolls
	Ares Medallion

BOLD | **PIT FIGHTER**

SELFISH

Ancient Greek

Laurent Desmarais (Order #45925458)

MAJOR GALLAGHER

"I'm going to kill you with my tea cup."

		GEAR
1	ACTION	Kukri Knife
2	STEALTH	BHP (Pistol)
2	WITS	Sten (Subachine Gun)
3	SOCIAL	Green Beret
		Anti-gas Cape
		Leica III Camera

VIGOROUS / **GREEN BERET**

HONOR

English, German

THE AMBASSADOR

"When injustice is legitimized, insurgence becomes duty."

		GEAR
2	ACTION	Webley Revolver
2	STEALTH	Lebel Model 1886 Rifle
2	WITS	Bolo Knife
2	SOCIAL	Mask
		Frangible Grenade M1
		Jack Knife

FEROCIOUS / **SWIFT**

VENGEANCE

English, French, German, Polish, Russian

NANCY DRAKE

"Freedom is probably the only thing worth dying for."

		GEAR
2	ACTION	Berthier Mle 92 Rifle
2	STEALTH	Luger P08
2	WITS	M24 Stielhandgranate
2	SOCIAL	Nebelhand Granate
		Morphine
		Fairbairn Sykes (Knife)

RUTHLESS / **SABOTEUR**

REVENGE

English, French, German

REBOANTE

"One must take sides, since there's no courage in neutrality."

		GEAR
1	ACTION	Submachine Gun
1	STEALTH	Explosives Tools
3	WITS	Stiletto Knife
3	SOCIAL	Wine
		Stielhandgranate
		Wire Cutters

SELFLESS / **COMBATANT**

PASSIONATE

French, Hebrew, Italian

Laurent Desmarais (Order #45925458)

VIKING AGE

EIVOR

"...my destiny is mine to weave."

		GEAR
2	ACTION	**Raven's Clan Armor**
2	STEALTH	**Hidden Blade**
2	WITS	Bow and Arrows
2	SOCIAL	Two Axes
		Rope
		Odin's Pendant

CUNNING **TOUGH**

HONOR

English, French, Norse

VALKA

"I need silence to hear the songs of nature."

		GEAR
3	ACTION	**Hallucinogenic Herbs**
2	STEALTH	**Alchemical Powders**
1	WITS	Fortune-telling Runes
2	SOCIAL	Bone Dagger
		Seer Attire
		Ritual Paints

WISE **RESPECTED**

SUPERSTITIOUS

Norse

THE DRAGON KNIGHT

"I will fight against those who deny freedom to others."

		GEAR
1	ACTION	**Knight Armor**
3	STEALTH	**Claíomh Solais (Sword)**
2	WITS	Wineskin
2	SOCIAL	Scutum (Shield)
		Seax (Knife)
		Merlin (Horse)

STOIC **STURDY**

BRASH

English, Norse

HYTHAM

"It is not about worth, it is a matter of devotion to the creed."

		GEAR
2	ACTION	**Hidden Blade**
1	STEALTH	**Saif (Sword)**
2	WITS	Dagger
3	SOCIAL	Smoke Bombs
		Throwing Daggers
		Acolyte Robes

DISCIPLINED **VIGILANT**

IDEALIST

Byzantine Greek, English, Latin, Norse

Laurent Desmarais (Order #45925458)

EMPTY WITNESS CARDS

Laurent Desmarais (Order #45925458)

Laurent Desmaras (Order #4592545)

A UBISOFT ORIGINAL

ASSASSIN'S CREED
ROLEPLAYING GAME

IDENTITY

QUOTE

APPROACH DIFFICULTY

- SNAG — ACTION
- SNAG — STEALTH
- SNAG — WITS
- SNAG — SOCIAL

GEAR

TRAITS

HINDRANCE

LANGUAGES

WITNESS CARD

NOTEPAD

ANCESTORS

WITNESS SYNC

DESCENDANT BLEED

XP	100%
XP	85%
XP	70%
XP	55%
XP	40%
XP	25%

SKILL 3

SKILL 2

SKILL 1

PIECES OF EDEN

INDEX

A

Abstergo Industries ... 46, **47**, 53, 56, 62.
Action Approach ... 27, 74, **84**.
Ancestor ... **22**, **28**, 74, **82**, 109, 112, 116, 118, 136, 145.
Animi Network ... **28**.
Animi Network Deck ... **22**, 80, **81**, 145.
Animus ... 49, 50, **53**, **54**, **55**, 63, 65, 82, 113, 118.
Approach ... 20, **27**, **74**, **83**, 84, 86, 88, 90, **100**, **101**, 106, 125, **132**, 133, **147**.
Approach check ... 27, 74, 83, **96**, **97**, **100**, **105**, 106, 112, 114, **133**.
Approach Difficulty ... **74**, **79**, **100**, 104, 119.
Assassin Brotherhood ... 5, 16, 21, **35**, 65.

B

Bleeding Effect ... **109**, 113, **118**, **119**.
Bleed Level Advancement ... **76**, 108, **110**, **112**, 114, **118**, **119**, 150.
Broken ... 74, **100**, **101**, 117.

C

Campaign ... 120, **142**, **144**, **145**, 148, 149.
Challenge ... 96, **151**.
Character ... 19, **21**, 22, 28, 72, **73**, **74**, **78**.
Crew ... **21**, 39, 116, 119, 144.

D

Descendant ... 16, 20, **21**, 22, 28, 34, **73**, 80, 82, 109, 110, 116, 118, 136, 144.
Descendant File ... **73**, 78, 80, 81, 106.
Description ... **150**.
Desynchronization ... 101, 115, **117**, 150.
Dice ... 16, **18**, **96**, 100, 112.
Dice Roller ... **16**.

E

Echo ... **22**, 73, 81, 82.
Erudito ... **56**.
Experience Level ... 76, 79, **118**, 119, 148.
Experience Level Advancement ... **119**.
Extra Dice ... 76, 96, 111, **112**, **113**.

F

Features ... 20, 73, **79**, **80**, 83, **106**, **107**, **108**, **109**, 119.
First Civilization ... 46, **50**.

G

Game Master ... 18, 21.
Game Session ... 17, **19**.
Gear ... 73, **75**, **79**, **107**, 108, 147.
Great Purge ... 37, **43**, 64.

H

Hidden Ones ... 35, **36**, 39, **60**.
Hindrance ... 73, **74**, 76, 80, **108**.

I

Identity ... **74**.
Initiates ... **57**.
Inner Sanctum ... **48**, 182.
Instruments of the First Will ... **57**.
Isu ... 49, **50**, **51**, 58.
Isu Vault ... **52**, 165, 180.

K

Key Objective ... 110, 115, 116, 117, **150**.

L

Languages ... 73, 74, **80**, 107, 147.
Location ... **150**.

Laurent Desmaras (Order #45925458)

M

Match System ____ 16, **95**.
Mentor ____ **37**, 43, 64.
Milestones ____ **120**, **148**.
Modern Day ____ **21**, 22, 26, 28, **37**, 101, 109, 110, 113, 118, 119, 136, 149, 152, 156.
Modern Day Sequence ____ **26**, 28, 119, 136, 149, 152, 156.

N

Notepad ____ **74**.
NPC ____ **19**, 24.

O

Order of the Ancients ____ **45**, 60.

P

Pieces of Eden ____ 49, 50, 76, **174**, **175**, 196.

Q

Quote ____ 74, **107**.

R

Raise ____ 100, **104**, **105**.
Reaction ____ **98**, **99**, 133.
Reader ____ **24**, 25, 133.

S

Scene ____ **27**, 134, 135.
Sequence ____ 24, **26**, 122, 134, 136, 149, 150, 152, 156, 161, 166.
Setback ____ **102**, 103, 133, 151.
Signature Gear ____ 75, 107, **108**.
Simulation ____ 81, 82, 116, 117, 149, 150, 161, 166.
Snag ____ **74**, 100, **101**.
Social Approach ____ 27, 74, **90**.
Starting Sync Level ____ 110, 114, **116**.
Stealth Approach ____ 27, 74, **86**.
Storyline ____ 59, 62, 120, **143**, 144, 145, 148.
Structure of Sequences ____ **149**.
Synchronization ____ **116**.
Sync Level Advancement ____ 76, **110**, 112, 150.

T

Templar Order ____ **44**, **45**, 46, 47, 48, 49.
Three Ironies ____ **41**.
Three Tenets ____ **40**, **41**.
Time Frame ____ **22**, 28, 82, **145**, **149**.
Trait ____ 74, **80**, 106, **108**.

W

Weaknesses ____ **151**.
Witness ____ **22**, 81, 82, 146, 147, 199, 200, 201, 202, 203, 204.
Wits Approach ____ 27, 74, **88**.

X

XP (Experience Level) ____ 76, **118**, **119**.

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A UBISOFT ORIGINAL

ASSASSIN'S CREED
ROLEPLAYING GAME

"We see the world as it really is, and hope that one day all mankind might see the same."

– Altaïr Ibn-La'Ahad

Play as the modern day descendant of one of the **iconic Assassins** that shaped history. Immerse yourself in an epic and action-packed narrative, fighting for freedom and free will across all eras. Enter **different time frames** and sync with your ancestors as the history you know reveals its hidden secrets.
This time, you are the one creating history.

KEY FEATURES:

- Fast-paced, **cinematic** gameplay
- Play in the **modern day** and in **different time frames** of history
- Sync with your **Ancestors** and gain their abilities
- Discover the **secrets** of the **Isu**
- Recreate the atmosphere and features of the **video games**
- Gameplay supported by the **free App**

The ***Animus Handbook*** contains the Core Rules. Everything you need to play in the world of **Assassin's Creed** is here.

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